ized Edition

Guitar

GUNS N' ROSES

GUITAR/VOCAL

APPETITE FOR DESTRUCTION

WITH TABLATURE

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$ 19.99



Introduction by Wolf Marshall
Performance Notes by Andy Aledort

NOTE FOR NOTE TRANSCRIPTIONS

GUNS N' ROSES
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WITH TABLATURE

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by Wolf Marshall
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GUNS N' ROSES
APPETITE FOR DESTRUCTION

Introduction

Guns N' Roses emerged from the turbulent yet fertile L.A. club scene which was the spawning ground for Van Halen, Quiet Riot/Randy Rhoads, Motley Crue, Ratt and Poison. Beginning with a small local undergound following, they rapidly garnered a greater public awareness with their raw no-nonsense sound and energetic rock 'n' roll feel. Their appearance and subsequent popularity in 1987 was concurrent with a perceptible shift in audience taste towards more direct and more emotional forms of rock — a reaction against the slick over-calculated pop/rock and the technically demanding metal fusion of the early and mid 80's. In this regard, Guns N' Roses advocate and deliver a musical presence which is the very essence of rock — rebellious, immediate and evocative. The music invites, indeed insists on, audience participation and involvement on a purely gut level.

The sound of *Appetite for Destruction* reveals an evolutionary link with the beginnings of modern rock. Sprinkled throughout the Guns N' Roses offerings are allusions to well-established and unmistakable '60's blues roots. The vocabulary of the blues/rock tradition of the British dynasty of the Yardbirds, Cream and Led Zeppelin is apparent in the guitar work of lead guitarist Slash, while the rough, aggressive rhythm work and powerhouse song riffs show the influence of the Kinks, early Stones and Aerosmith. These central elements coexist with hints of punk rock (in the pronounced chant-talk vocal approach of the verse in "It's So Easy" and the unabashed expletives found in the lyrics of "You're Crazy" and "Out Ta Get Me"), '60's psychedelic music (in the raveup jamming of the rideout outro solo of "Paradise City" and guitar-generated sound effects in the second guitar solo/interlude of "Welcome to the Jungle," in which stratospheric slide guitar adds a spacey quality to the proceedings) and vintage heavy metal (in the driving rhythm grooves, sustaining distorted guitar tones and visceral power chording throughout).

As in virtually all classic hard rock, the compositions of Guns N' Roses are essentially riff based. The riff, probably the most fundamental structural component in rock songwriting, is generally constructed from a strong repeating thematic unit which succeeds in grabbing the listener with its accessibility and immediacy. In the music of Guns N' Roses, the riffs are well constructed — their compactness making them ideal for elaboration.

The guitar orchestrations and harmonizations are remarkable. Notice in "Rocket Queen" the melody-versus-rhythm counterlines in the intro, slide guitar timbres in the solo, and the numerous texture and dynamic settings employed — full forte ensemble, spacious arena-like guitar and rhythm accent accompaniment, and clean tone picked arpeggiated guitars. The harmonized guitar lines are often unpredictable and interesting, exploiting a number of interval relationships. Note the ambivalence between major and minor in the parallel harmony of "Welcome to the Jungle" as well as the variety of treatments applied to the intro riff of "My Michelle," from a light airy statement over quasi-rubato guitar chordal arpeggiations at mezzo forte to a loud metallic answer phrase (reminiscent of early Black Sabbath) harmonized in unison and then parallel thirds.

In discussing his personal guitar approach to the Guns N' Roses material, lead guitarist Slash admits to a preference for improvisation. Citing guitarists Jeff Beck, Jimmy Page, Eric Clapton, Pete Townshend, Joe Perry and Angus Young as primary influences, he feels an extemporaneous plan of attack lends more life and energy to the music. Slash generally tends to elaborate on and re-develop the solo content on stage, except for his "signature solos" (those moments which originally on record produced a definite recognizable thematic impression.) A definitive example of his lead guitar playing is the extended outro in "Paradise City." Here, he builds chorus upon chorus of relentless guitar improvisations over a fiery double-time rhythm feel. Starting with imitative paraphrasing of the vocal chorus melody he continually gathers momentum, finally reaching a high energy climax emphasizing fast riffing, various major and minor pentatonic, blues and diatonic combinations and sinewy string bending.

An important point offered by Slash was made in regard to compositional technique. The band writes together, pooling their collective resources and influences, resulting in a multi-faceted yet cohesive output. Bassist Duff "Rose" McKagan, for example, having previously played in a punk group, brought his influence to the tune "It's So Easy." Izzy Stradlin' (second guitarist) and Slash originally created the riff of "Mr. Brownstone" on acoustic guitars, and the timbre of wah wah electric guitar evolved later. The first draft of "You're Crazy" was initially played on acoustic guitar and at a much slower pace (almost a half-time shuffle) but evolved into the uptempo boogie-meets-punk groove captured on the LP. There is constant rethinking and experimentation at work within their arranging and composing framework.

For *Appetite for Destruction*, Slash recalled that he favored his "Gibson Les Paul and old Marshall half stack with a minimum of effects." Occasionally, a chorus unit was added sparingly to process cleaner guitar picking passages (as in the intro to "Paradise City") or a vintage Dean Markley talk box (which can be heard trading phrases with straight guitar in "Anything Goes') or a crybaby wah wah pedal was used (as in "Sweet Child O' Mine" and "Mr. Brownstone").

-Wolf Marshall

GUNS N' ROSES
APPETITE FOR DESTRUCTION

PERFORMANCE NOTES

Guns N' Roses' sound can be described as a cross between Led Zeppelin rly Alice Cooper, playing basic, straight-ahead rock with a flair for the bizarre. The sound is primarily straight-jacked Gibson Les Pauls through Marshall amplifiers le in the way of effects. Whether playing clean rhythm parts or maximum-crunch the sound is raw and natural, as opposed to the untra-processed sound so many ands use today. The music comes out of early 70's blues/rock, relying on blues terations and established metal hooks, as well as some new twists of their own. f the guitar solos are based on pentatonic minor (1,b3,4,5,b7) and the blues scale ,b5,5,b7) as well as pentatonic major (1,2,3,5,6) and the major scale 4,5,6,7).

Welcome to the Jungle

This tune begins with muted picking, utilizing an echo device to simulate ith notes. The tonality here is B minor; Gtr. I's riff is based on B pentatonic minor ,F#,A), as is the soloing of Gtr. II. This gives way to the verse rhythm part based ; the soloing in the last bar of the intro is based on the A blues scale ,Eb,E,G). The riff over E5 at the end of the verse is based on the E blues scale the fifth (E,G,A,Bb,D).

The first guitar solo has an E7 tonality, as Gtr. I utilizes double stops made irds, fifths and sevenths. The second half of the solo (bars 5-8) is reminiscent ny Page and is based on the E blues scale (E,G,A,Bb,B,D) with brief use of the hird (G#).

The bridge introduces a new tonality, D major, where the tune calms down efore returning briefly to E7. This is followed by the second guitar solo, this time ♯ minor and these lines are based on C# pentatonic minor (C#,E,F#,G#,B) for the bars, E Mixolydian (E,F#,G#,A,B,C#,D) for the next two bars, B pentatonic minor bars, E blues scale for two bars, and B pentatonic major (B,C#,D#,F#,G#) for s. This gives way to some ad lib sound effects with slide and echo, followed by natic riff harmonized first by a minor third, then by a major third, eventually getting the chorus. (Listen closely to the recording to hear the different tones used by thm guitars, which fatten up the sound.)

It's So Easy

The intro, verse and chorus sections of this tune are based on the E blues E,G,A,Bb,B,D). After the intro, one guitar plays basic "5" chords, supported by d guitar playing double stops. The bridge utilizes arpeggiated chords with open allow all tones to ring as long as possible. This is followed by a rhythm part that iation on Rhy. Fig. 2, using a similar syncopation but different chords.

The guitar solo is also based on the E blues scale, primarily in 12th position. ack is similar to Angus Young of AC/DC, featuring the sound on humbucking with heavy picking.

The outro solo begins with phrases featuring "rakes," which means to strum ingle downpick sweep across muted strings, low to high. This solo is also based E blues scale, with momentary use of the sixth (C#) and the major third (G#).

Nightrain

The intro features two guitars, one playing single note lines, the other triads. The single note line is based on A Dorian (A,B,C,D,E,F#,G) until the G ar eight), where the line is then based on G Major (G,A,B,C,D,E,F#), resolving he rhythm part for the verse sections is based on chunking chords with a muted ed on A pentatonic minor (A,C,D,E,G).

Fill 1 features some artificial harmonics (see tablature explanation page). ls and similar guitars with humbucking pickups are great for achieving these (just ask Billy Gibbons of ZZ Top). The first five bars of the chorus rhythm part lscent of the chorus rhythm part to Zeppelin's "Black Dog."

The guitar solo brings a shift in tonality to B minor, and the solo is based on tonic minor (see "Jungle") for the first eight bars. The next section is based on s of D followed by two bars of F#5, which is repeated three times. D pentatonic ,E,F#,A,B) is used over F#5. The outro solo is based on A Dorian combined A blues scale (see "Jungle.")

Out Ta Get Me

This AC/DC-like tune begins with a G minor tonality, with the lead guitar e G Dorian mode (G,A,Bb,C,D,E,F). The double stops in the solo are played ng both notes with the third finger. The guitar solo is based on the same scale s the same third finger technique. This solo is particularly reminiscent of Angus with the fast, tight vibrato and hard pick attack. The second half of the solo is n A pentatonic minor (see "Nightrain").

Mr. Brownstone

The return of the "Bo Diddley" beat, augmented by muted strumming on ith wah wah pedal. Follow the symbols to rock the pedal correctly. The ding riff by Gtr. I is not based on sounding precise pitches; just slide your finger lown the sixth string while picking sixteenth, and then slide back up. Rhy. Fig.1 on E Dorian (E,F#,G,A,B,C#,D) with a major third added (G#). The riff in bars e chorus is based on E pentatonic minor (E,G,A,B,D). The guitar solo features tonality to F#5, with the solo lines based on F# pentatonic minor (F#,A,B,C#,E). nd is fattened up with wah wah pedal and echo. This is one of the more difficult o work out the phrasings carefully. The second half of the solo is based on G nic minor (G,Bb,C,D,F), C pentatonic minor (C,Eb,F,G,Bb) and D pentatonic ,F,G,A,C) in the next three bars, respectively. All riffs are very similar and use e basic hand positions and manipulations.

Paradise City

This tune begins like a country tune, arpeggiating first position chord forms. Use a combination of alternate picking and consecutive picking, whatever feels most comfortable. Riff B is based primarily on G pentatonic major (G,A,B,D,E). Again, the guitar is pusing a lot of distortion, sounding occasional artificial harmonics. Riff D is based on G pentatonic minor (G,Bb,C,D,F).

The guitar solo features the use of an octave divider which doubles all the notes one octave lower. The solo is based on G pentatonic minor for bars 1-4 and 7 & 8. Bars 5 & 6 are based on A pentatonic minor (A,C,D,E,G).

The double time section again features G pentatonic minor and G pentatonic major, and the solo guitar is played in the style of classic blues/rock, reminiscent of Lynyrd Skynyrd's "Free Bird" outro.

My Michelle

The best way to articulate the opening arpeggios is to hold each chord form through each beat and use alternate picking. Riff A is based on the F# blues scale (F#,A,B,C,C#,E), again emphasizing the b5(C). Riff B harmonizes Riff A a major third up. The four bar section before the guitar solo (after "...But till then ya better...") is based primarily on F# pentatonic minor (F#,A,B,C#,E); use the third finger to fret both notes in bar three. The following guitar solo is based primarily on B pentatonic minor (B,D,E,F#,A) with brief references to the G5 chord. Bar four and five of the coda recall rock 'n' roll rave-ups of old, especially Eddie Cochran's "Summertime Blues."

Think About You

The opening soloing lines here are like revved-up Chuck Berry, played in a tag team fashion by Gtrs. I & III. The rhythm part over the verse combines chord accents with muted root notes; play it so you can distinguish the two clearly, digging in to the part as a whole. W. Axl Rose sounds like Klaus Meine of the Scorpions on this tune. Rhy. Fig.1 and 1A complement each other well, power chords supported by argeggiated triads; use a clean tone for the triads, crunch for the chords.

The guitar solo contains more Chuck Berryisms based on F# pentatonic minor (F#,A,B,C#,E). No flaming speed riffs here, just old fashioned rock 'n' roll.

The soloing at the end of this tune is based on B pentatonic minor (see "Michelle"), played in the standard pentatonic position.

Sweet Child O' Mine

Riff A is based on D Major (D,E,F#,G,A,B,C#) and is played on a Les Paul set on the rhythm pickup, with the tone turned way down. The groove is more laid back than most of the other tunes, kind of countryish and reminiscent of U2; the vocal part is reminiscent of Grand Funk Railroad.

The guitar solo section brings a change in tonality to E minor, and the solo lines are based on E Aeolian (E,F#,G,A,B,C,D), with brief reference to E harmonic minor (E,F#,G,A,B,C,D#). Bars 25-32 recall Alvin Lee's soloing on Ten Years After's classic "I'd Love To Change the World." The last part of the tune contains some fast soloing based primarily on E pentatonic minor (E,G,A,B,D); the quintuplet riff is actually a four-note phrase played as fast as possible, so the phrasing looks a little confusing. Listen to the record to determine how the guitarist is feeling the phrase against the beat.

You're Crazy

This tune sounds a little like AC/DC meets Bachman-Turner Overdrive on 78. Simple, straight-ahead rock 'n' roll played FAST. The eighth notes in the rhythm part should all be downpicked; this will definitely take some practice to get down. The chorus rhythm part is reminiscent of a San Francisco rock 'n' roll band of yesteryear, Rhinoceros.

The guitar solo is based on B pentatonic minor (B,D,E,F#,A). The riff in bars 9-12 is the same as what Jimmy Page plays at the end of his "Heartbreaker" solo. It may take some work to be able to hold the bend and apply a strong vibrato.

Anything Goes

For the intro, one guitar plays a little riff based on the chord tones of A7 (E,G,C#); this is a very common shape in rock, used by Jimi Hendrix in the opening to "Red House." The other guitar plays lines based on A pentatonic minor (A,C,D,E,G).

The guitar solo features a tonality change to E minor, with lines based on E pentatonic minor (E,G,A,B,D) with the inclusion of the sixth (C#) and E pentatonic major (E,F#,G#,B,C#). Working back and forth between these two scales is a common practice in rock, brought to the fore by Eric Clapton. Bars 5-8 feature the use of a "talkbox," a device which amplifies the guitar through a long, thin tube held in the guitarist's mouth, enabling him to shape the tone phonetically (similar to a wah wah pedal but to a much greater degree). The sound is then picked up by a microphone as if the guitarist were singing. The second half of the solo is based primarily on B pentatonic minor (B,D,E,F#,A).

The last section of the tune features a feel change to an uptempo shuffle, similar to but slightly faster than the Doors' "Roadhouse Blues." The last riff in the free section is based on the D blues scale (D,F,G,G#,A,C).

Rocket Queen

Riff A, as well as the ostinato soloing during the first verse, is based on F# pentatonic minor (F#,A,B,C#,E) with grace notes used from the minor third (A) to the major third (A#). Over the B5 and C#5 chord the lead guitar uses B pentatonic major (B,C#,D#,F#,G#) and C# pentatonic major (C#,D#,E#,G#,A#), respectively.

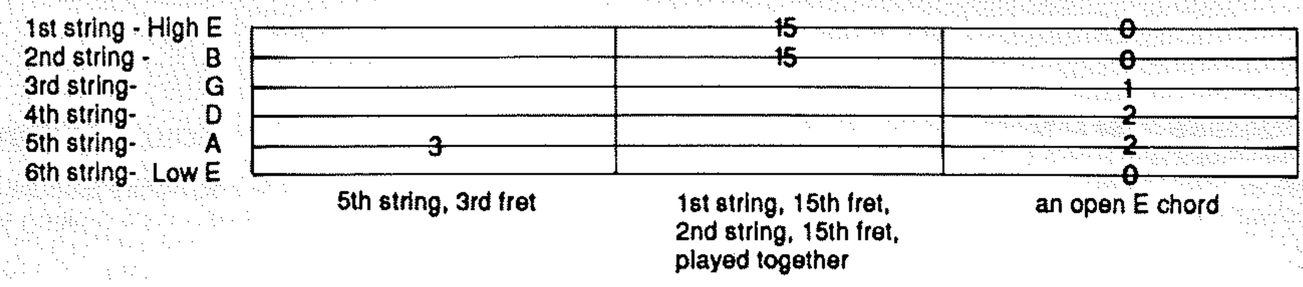
The slide guitar solo uses triad superimpositions primarily, much in the Jeff Beck style (as in the bridge of "Beck's Bolero").

The soloing during the outro is based on E pentatonic major (E,F#,G#,B,C#), which is the same as C# pentatonic minor starting from a different note (C#,E,F#,G#,B). Bars 13-15 utilize the E major scale (E,F#,G#,A,B,C#,D#), which is the same as C# Aeolian. Some tough phrasing here, so analyze the lines carefully and listen to the record.

-Andy Aledort

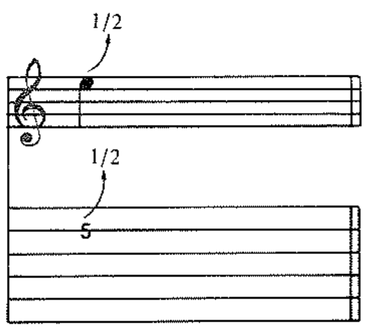
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

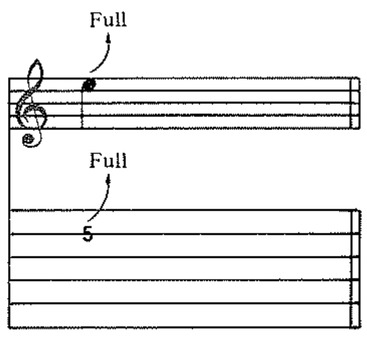


Definitions for Special Guitar Notation

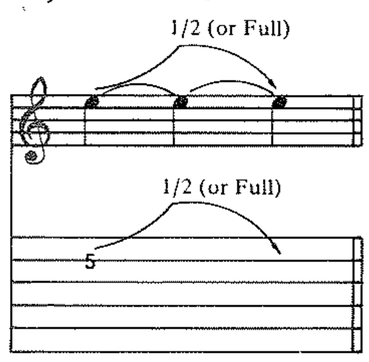
BEND: Strike the note and bend up ½ step (one fret).



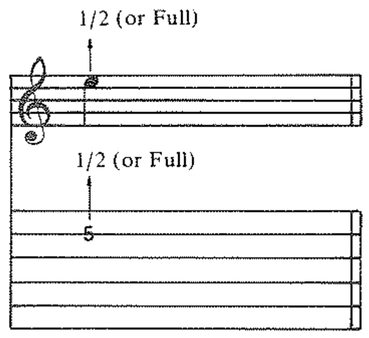
BEND: Strike the note and bend up a whole step (two frets).



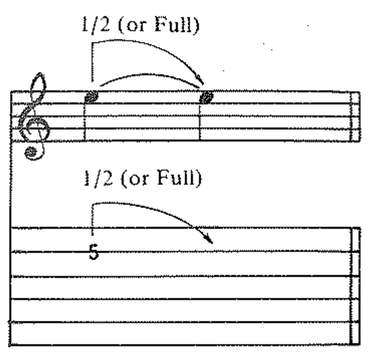
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



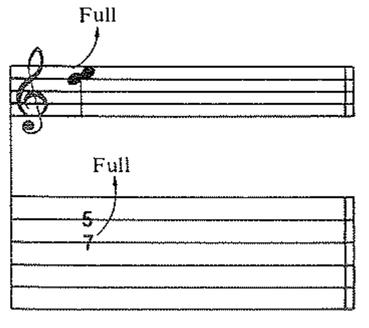
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



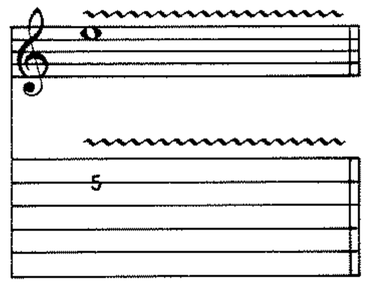
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



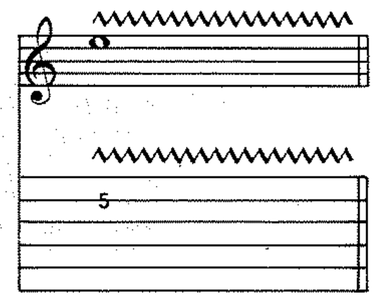
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



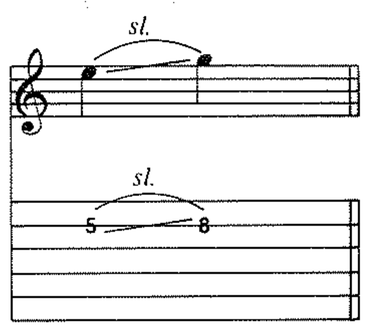
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



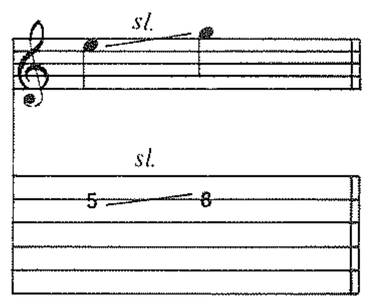
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



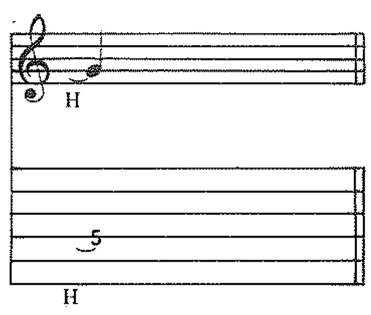
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



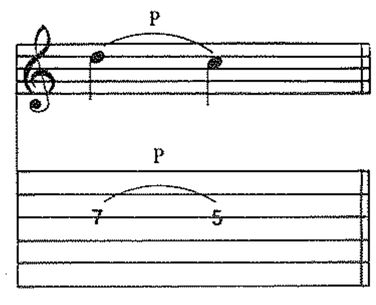
SLIDE: Same as above, except the second note is struck.



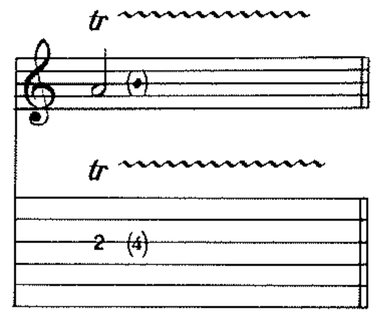
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



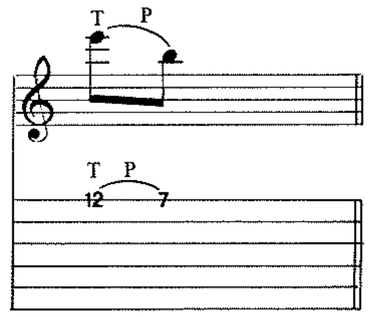
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



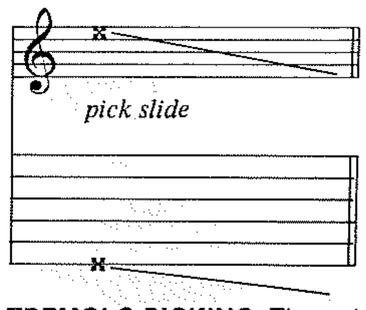
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



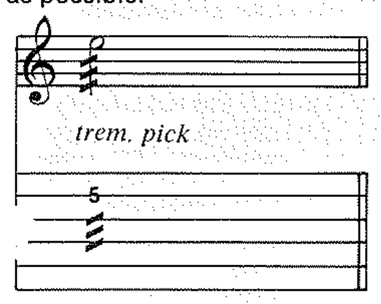
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



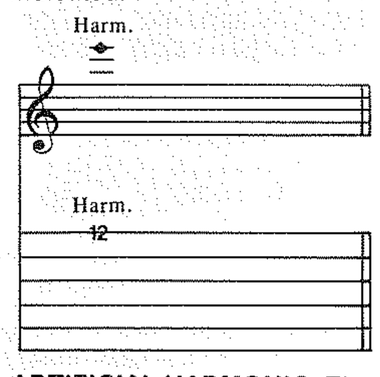
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



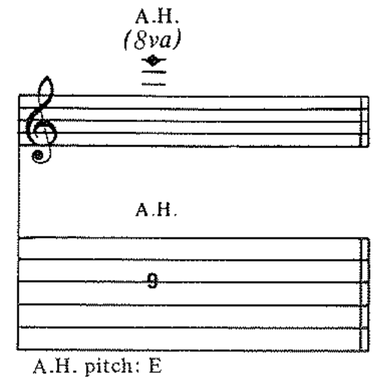
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

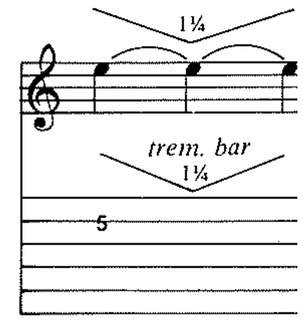


ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

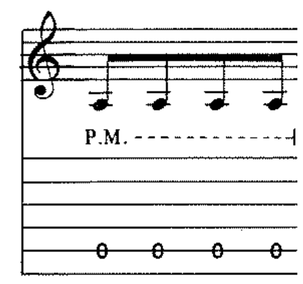


A.H. pitch: E

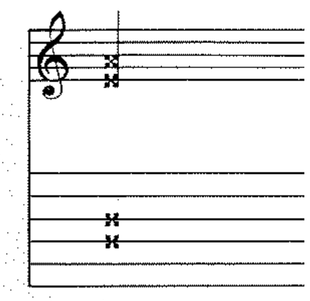
TREMOLO BAR: The pi note or chord is droppe number of steps then re original pitch.



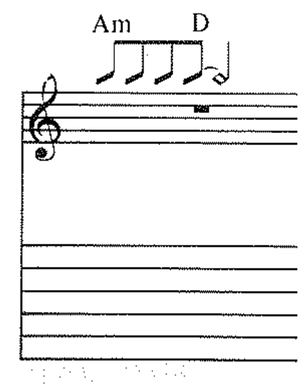
PALM MUTING: The no muted by the right hanc touching the string(s) ju bridge.



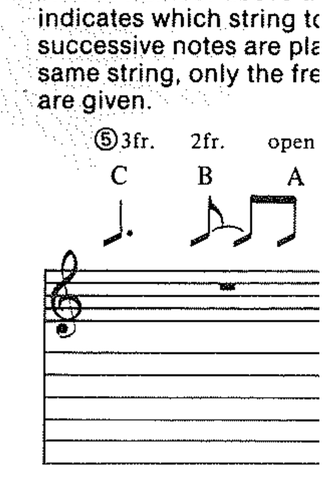
MUFFLED STRINGS: A sound is produced by la hand across the strings depressing them and str with the right hand.



RHYTHM SLASHES: Str in rhythm indicated. Use voicings found in the fin diagrams at the top of th of the transcription.



RHYTHM SLASHES (SI NOTES): Single notes c indicated in rhythm slas circled number above th indicates which string to successive notes are pla same string, only the fre are given.



8va

P sl. sl. 1½ Full sl. Full

P sl. sl. 1½ Full sl. Full

P sl. P sl. sl.

P sl. P sl.

D5 D♯5 E5 D5 D♯5 E5 D5 D♯5 E5 D5 D♯5 E5

8va loco A.H. (15ma)

P Full 1/2 P Full 1½

P Full 1/2 P Full A.H. 1½

sl. sl.

3rd Verse
w/Rhy. Figs. 1 & 1A
A5

Wel - come to the jun - gle, it gets worse here ev - 'ry day. You learn to live like an an - i - mal, in the jun - gle where we play. If you got a hun - ger for what you see, you'll take it e - ven - tu'l - ly. You can have an - y - thing you want, but you bet - ter not take it from me. In the jun - gle, wel - come to the jun - gle. Watch it bring you to your

E D E D E D E D E

w/Rhy. Fig. 2

C C/B C/A C/G D D/C♯ D/B D/A

(Ah, ah.)

E5

sha na na na na na na na na na na na knees, knees... Uh. I'm gon - na watch you bleed.

Gtr. II
Gtr. I

D G D G

mf Let ring

1/2 1/2

sl. *sl.* P P P *sl.* *sl.* P *sl.* *sl.*

D G D D7

And when you're high___ you nev - er ev - er want to come down,___

P *sl.* *sl.* P *sl.*

G^{III} F G^{III} F G^{III} F A G

sl. *steady gliss.*

suck down,_ suck down,_ suck down._____

f *sl.*

E

Yeah!_____ Now!

sl. *sl.* *sl.* *sl.*

P.M.- - - P.M. P.M. P.M.- - - P.M. P.M.

Guitar solo II

C♯5 ④2fr. E B5 A5II B5 A5II B5 A5II B5 C5 C♯5 ④2fr. E B5 A5II B5 A5II B5 A5II B5 C5

Full A.H. 1/2 (15ma) 1/2 Full Full P 1/2

sl.

Full 1/2 A.H. 1/2 Full Full P 1/2

sl. A.H. pitch: E♯

C♯5 ④2fr. E B5 A5II B5 ⑥3fr. A5II G 1/2 E5 ⑥4fr.,5fr. G♯ A B5

P.M.

Full P sl. sl. 1/2 1/2 H sl.

Full P sl. sl. 1/2 1/2 1/2 sl.

sl. H

⑥3fr. A5II G E5 w/Rhy. Fill 1

P.M.

Full P sl. sl. Full Full Full Full P sl. B5 1/2

Full P sl. sl. Full Full Full Full P sl. 1/2

P sl. sl. sl.

F♯5 E5 F♯5 E5 F♯5 E5 F♯5

1/2 1/2 1/2 1/2 1/2 1/2

Rhy. Fill 1 (E5) 1/2 1/2 B5 sl.

1/2 1/2 sl.

w/Rhy. Fig. 3 *(3 times)*

You know where you are? You're in the jun - gle, ba - by! You're gon - na

Rhy. Fig. 3

P.M.

6 6 6 6 5 5 5 4 4 4 3 3 2 2 1 1
7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

⑥ open

w/Rhy. Fig. 2 (1st 4 bars only) *(3 times)*

F♯5 F5 F♯5 G5(type 2) A5 G♯5 A5 B♭5 p E

C C/B C/A C/G

steady gliss.

die! In the jun - gle. Wel-come to the jun-

(Ah,

D D/C♯ D/B D/A E5

gle. Watch it bring you to your sha na na na na na na na na na na na knees, knees. In the jun-

ah.)

C C/B C/A C/G D D/C♯ D/B D/A E5

gle. Wel-come to the jun - gle. Feel my, oh, my, my,

(Ah, ah.)

C C/B C/A C/G D D/C♯ D/B D/A

my ser - pen - tine. Jun - gle. Wel - come to the jun - gle. Watch it bring you to your

(Ah, ah.)

w/Rhy. Fig. 2 (1st 2 bars only)

C C/B C/A C/G E5

sha na na na na na na na na na na na knees, knees. Down in the jun - gle. Wel-come to the jun-

(Ah,

D D/C♯ D/B D/A E5 D5 B♭5 A5 G5 E5 A G E E7♯9

gle. Watch it bring you to your. . . It's gon-na bring you down! Huh!

ah.) (Both gtrs.)

*

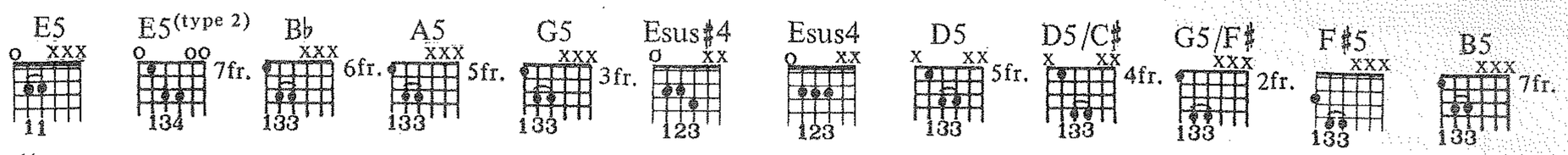
3 3 1 2 2 0
6 4 1
9 7 7 5 2 2
9 7 8 7 5 5 3 0
7 5 8 7 5
6

*

*Slowly detune low E string.

IT'S SO EASY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan,
Steven Adler and West Arkeen



Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately fast ♩= 152

Intro

Rhy. Fig. 1

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 *(2½ times)*

⑥ open

E E5

P.M.

mf

f

⑥ open

E E5(type 2)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2A 1st & 2nd times
w/Rhy. Fig. 2B 3rd time

Rhy. Fig. 2

B♭5 A5 G5 ⑥ open E E5(type 2)

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 *(3 times)*

B♭5 A5 G5 (E) E5

1. I see your sis - ter in her Sun - day dress. She's out to please, she pouts
2.3. *See additional lyrics*

B♭5 A5 G5 (E) E5 B♭5 A5 G5 (E) E5

her best. She's out to take, no need to try. She's read - y to make.

Rhy. Fig. 2A

Play 4 times

Rhy. Fig. 2B

Play 4 times

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Chorus
W/Rhy. Fig. 3A
A5 G5 A5 B♭5
Rhy. Fig. 3
⑥open E
Esus♯4 Esus4 ⑥open E
Esus♯4 Esus4 ⑥open E
sl. P.M. sl.
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (3 times)
A5 G5 A5 B♭5 (E)
It's so eas - y, eas - y, when ev - 'ry - bod - y's try - in' to please
Esus♯4 Esus4 (E) Esus♯4 Esus4 (E) A5 G5 A5 B♭5 (E) Esus♯4 Esus4 (E) Esus♯4 Esus4 (E)
me, ba - by. It's so eas - y, eas - y, when
A5 G5 A5 B♭5 (E) 1. Esus♯4 Esus4 (E) Esus♯4 Esus4 (E) 2. Esus♯4 Esus4 (E) Esus♯4 Esus4 (E)
ev - 'ry - bod - y's try - in' to please me. me. So
Bridge
D/F♯ G B5add♭6 A5(7)
eas - y, but noth - in' seems to please me. It all
Rhy. Fig. 4
(end Rhy. Fig. 4)
Let ring
w/Flanger or chorus
sim.
w/Rhy Fig. 4
D/F♯ G B5add♭6 A5(7)
To Coda
fits so right, when I fade in - to the night.
(2nd time:) So
N.C.
See me hit you, you fall down.
H
P.M.
Rhy. Fig. 3A
Play 4 times
P

w/Rhy. Fig. 5A

Rhy Fig. 5

D5 D5/C♯ D5 G5 G5/F♯ E5 E5(type 2) (end Rhy. Fig. 5)

W/Rhy. Fig. 5 *(3 times)*

D5 D5/C♯ D5 G5 G5/F♯ E5

I see you stand-in' there. You think you're_ so

D5 D5/C♯ D5 G5 G5/F♯ E5 D5 D5/C♯ D5 G5 G5/F♯ E5

cool. Why don't you_ just fuck off?_

Guitar solo

w/Rhy. Fig. 2 *(4 times)*

B♭5 A5 G5 (E) E5 B♭5 A5 G5 (E) E5

8va

1½ 1/2 sl. Full *loco* P Full

1/2 1½ 1/2 sl. Full P Full

17 17 (17) 17 17 (17) (17) 15 (15) 12 15 12 14 12 14 12 12 (12) 14 14 14 12 14

D.S. (take 2nd ending) al Coda

B♭ A5 G5 (E) (E5) B♭5 A5 G5 (E) E5

3. Ya get

1/2 1/2 1/2 1/2 Full sl.

12 15 12 15 12 15 14 12 12 15 14 14 (14) 14 14 12 14 15 (15)

Coda w/Rhy. Fig. 4 *(2 times)*

F♯5 G5 B5 A5

come with_ me. Don't ask__ me where_ 'cause I don't_ know._ I'll__

F♯5 G5 B5 A5

try_____ to__ please_ you. I ain't got__ no mon-ey but it goes__ to show.__

Rhy. Fig 5A

Play 4 times

sl. sl.

7 7 7 5 7 7 5 7 5 5 4 4 2 2 0 (2 2 0) 0 0 0 0 3 3 5 2 2 4 0 0

Outro solo
w/Rhy. Fig 2 *(8 times)*

B♭5 A5 G5 (E) E5 B♭5 A5 G5 (E) E5

It's so— eas - y. So fuck - in' eas - y.

rake rake *slow bend*

B♭5 A5 G5 (E) E5 B♭5 A5 G5 (E) E5

It's so— eas - y. So damn— eas - y.

slow bend P.M.

B♭5 A5 G5 (E) E5 B♭5 A5 G5 (E)

It's so— eas - y!

E5 B♭5 A5 G5 (E) E5

So fuck - in' eas - y! It's so eas - y.



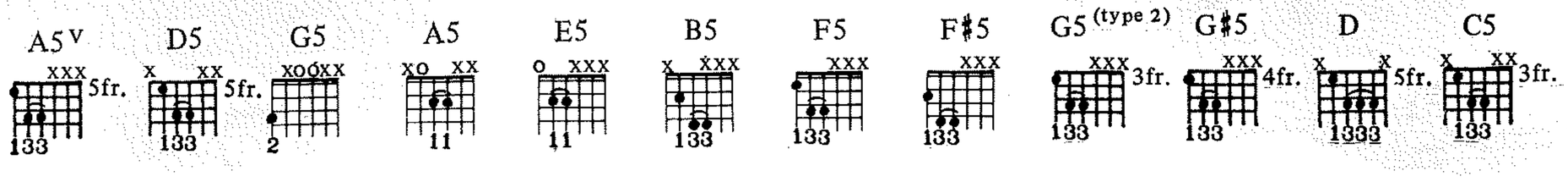
Additional Lyrics

2. Cars are crashin' every night.
I drink 'n' drive, everything's in sight.
I make the fire, but I miss the firefight.
I hit the bull's-eye every night. *(To Chorus)*

3. Ya get nothin' for nothin', if that's what ya do.
Turn around bitch, I got a use for you.
Besides, you ain't got nothin' better to do,
And I'm bored. *(To Chorus)*

NIGHTRAIN

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler



Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast Rock ♩= 148

Intro
(Cowbell and high hat)

A5
Gtr. I

A7 D/A C/A
Rhy. Fig. 1

P sl. sl. sl.

Gtr. II

Rhy. Fig. 1A

P.M.

G F G Gsus4 G Gsus4 G A5 G5 A5 A7

Load -

(end Rhy. Fig. 1)

(end Rhy. Fig. 1A)

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w/Rhy. Fig. 1 & 1A

D/A C/A G F G

ed like a freight_ train,___ fly - in' like an aer - o - plane,___ feel -

Gsus4 G Gsus4 G A5 G5 A5 Gtr. I A5^V

in' like a space brain one more time to - night._ Look out! 1.Well, I'm a

(Gtr. I)

(Gtr. II)

1st Verse
Rhy. Fig. 2

(end Rhy. Fig. 2)

west coast strut - tin'. one bad moth - er, got a rat - tle - snake suit - case un - der my arm._ Said I'm a

Rhy. Fig. 2A

1/2

P.M.- - - 1/2 P.M.- - - P.M.- - - - - - P.M. P.M.- - - -

w/Rhy. Fig. 2

mean ma - chine,_ been drink-in' gas - o - line,_ an' hon - ey, you can make my mo - tor hum.___ 2. Well, I got

(end Rhy. Fig. 2A)

Full

P.M.- - - P.M.- - - 1/2 P.M.- - - P.M. Full

2nd, 3rd Verses
w/Rhy. Fig. 2 & 2A
(A5^V)

one chance left___ in a nine live cat.___ I got a, a dog - eat - dog sly smile.___
3. Wake up late,___ hon - ey, put on your clothes_ and take your cred - it card___ to the

D5 1.

I got a Mol - o - tov cock - tail with a match to go. I smoke my cig - a - rette with style.
liq - uor store. Well, that's one for you and two for me by to - night.

P.M.

w/Fill 1 N.C. A5

And I can tell you hon - ey, you can make my mon - ey to - night.

sl. sl. sl. sl. sl. sl. sl.

2. w/Rhy. Fig. 1 & 1A

A7 D/A C/A

I been load - ed like a freight train,

Gtr. I

Gtr. II

sl. sl. sl. sl.

Fill 1 (Gtr. I)

P sl. P P sl. P P sl. P P sl. P

A.H. A.H. (8va) A.H. A.H. 2½ slow release

G F G

fly - in' like an aer - o - plane, feel -

*G5 (type 2) E5 G5 (type 2) A5

Gsus4 G Gsus4 G A5 G5

P.M.

in' like a space brain one more time to - night. I'm on the

*Both gtrs.: substitute for last eighth note of Rhy. Fig. 1 & 1A

Chorus

night - train. Bot - toms up. I'm on the night - train. Fill my cup. I'm on the

Rhy. Fig. 3 (both gtrs.)

1/4 1/4 1/4 1/4

F5 G5 A5

night - train. Read - y to crash and burn. Gtr. II I nev - er learn. I'm on the

(end Rhy. Fig. 3)

1/4 1/4 1/4 1/4

Gtr. I

w/Rhy. Fig 3

night - train. I love that stuff. I'm on the night - train, and I can nev - er get e - nough. I'm on the

E5 D5 B5

Gtr. II

night - train, nev - er to re - turn. No!

1/4 1/4 Gtr. I

pick slide

Guitar solo

B5 A5^V B5 A5^V B5 A5^V B5 E5 F5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 B5

Gtr. I

A5^V B5 A5^V B5 A5^V B5 E5 F5 F♯5 E5 F♯5 E5 F♯5 G5 (type 2) G♯5 A5^V

D F♯5 D

F♯5

D F♯5

D

sl. sl. sl. sl. sl. sl.

Full Full Full Full

E5 F5 F♯5 F5 E5 F5 F♯5

(cont. below) A.H 1½ (8va)

Full Full Full Full

P P

sl.

slow release

P.M.

1½

A.H.

A.H. pitch: C♯

(Gtr. II)

P M. P.M. Let ring P.M. P.M. Let ring P.M.

F5 E5 F5 F♯5 F5 E5

P.M.

Let ring Let ring Let ring

P.M. P.M. P.M. P.M. P.M. P.M.

D5 C5 A5

Gtr II

P.M.

Load - ed like a freight_ train,

w/Slide

slow steady gliss.

sl.

P.M.

sl.

F5 G5

fly - in' like an aer - o - plane, speed-

sl.

P.M.

sl.

A5 C5

in' like a space brain, one more time to - night.

A.H.

(8va)

1½

slow bend

P.M.

A.H.

1½

⑥ open 3fr.

E G A5 Chorus

(cont. below)

F5

I'm on the night - train, and I'm look-in' for some. I'm on the

Rhy. Fig. 4 (Gtr. II)

G

night - train,_____ so's I can leave this slum._ I'm on the night - train, and I'm

A5

read - y to crash_ and burn._____

Gtr. I

Full

slow bend

P.M.

Full

P

Full

P.M.

Full

Full

Full

(end Rhy. Fig. 4)

Chorus/ Outro
(*Vocal ad lib till end)
w/Rhy. Fig. 4 *(till end)*

F5

1½

A.H.
(8va)

P.M.

A.H. pitch: G

G

*See additional lyrics

A5 Full

sl. sl. sl. 1½ 1½ P P sl.

P.M. w/Wah wah on as filter P.M.

(4) 4 4 4 4 4 7 (7) 7 7 5 5 9 (9) 9 9 9 11 9 12 9 12 10 12 (12) 7

P sl.

Full Full F5 Full Full Full G Full

(7) 7 7 5 8 (8) 7 (7) 7 7 5 8 (8) 8 (8) 8

A5

A.H. (15ma) Full Full P A.H. (8va) Full Full A.H. 1/2

A.H. Full Full P A.H. Full Full A.H. 1/2

(7) 7 7 5 5 (5) 5 8 5 7 (7) 5 7 7 (7) 5 7 6 5 3 5 3 5 5 3 5 (5) 7

A.H. pitch: B A.H. pitch: C♯

P sl.

F5 G

Full Full Full Full 1½ 3

(7) 7 7 7 5 8 (8) 8 5 8 (8) 8 8 5 10 (10) 8 10

A5

Full Full Full Full Full H P P H P Full Full

10 10 10 8 13 (13) 13 12 13 12 13 12 10 12 12 10 12 10 10 12 10 12 12 9 12 10

F5

1/2 1/2 Full H P P

P sl. P.M. 1/2 1/2 P.M. Full P P.M. sl. 3 P.M.

12 12 10 12 12 10 10 12 10 8 10 (10) 8 3 5 5 5 (5) 3 5 5 3 5 8 (8) 7 10 9 10 9 7 7 10 9

P sl. P sl. H P P



Additional Lyrics

Outro Chorus:
Nightrain, bottom's up.
I'm on the nightrain, fill my cup.
I'm on the nightrain, whoa yeah!

I'm on the nightrain, love that stuff.
I'm on the nightrain, and I can never get enough.
Ridin' the nightrain, I guess I,
I guess, I guess, I guess I never learn.

On the nightrain, float me home.
Oh, I'm on the nightrain.
Ridin' the nightrain, never to return.

Nightrain.

OUT TA GET ME

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler



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w/Rhy. Fig. 3 (first 3 bars only)

B♭5 G5 B♭5 G5

Well, you can al - ways find a place to go,
And ev - 'ry time you think you know just what you're do - in',

P.M. P.M. P.M.

C5 B5 C5 C♯5 D

if you can keep your san - i - ty.
that's when your trou - bles ex - ceed.

They break down the doors and they
They push me in a cor - ner just to

(Both gtrs.)

P.M. sl. P.M. P.M. P.M.

C5 B♭5/C C5 B♭5/C

rape my rights but (they won't touch me). Just
get me to fight but (they won't touch me). They

P.M. P P P.M. P.M. P.M. P.M.

D C5 B♭5/C C5 B♭5/C

scream and yell and fight all night. (You can't tell me.)
preach and yell and fight all night. (You can't tell me.)

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. P.M. P.M. P P P.M. P.M. P.M. P.M.

w/Rhy. Fig. 2 *(1½ times)*

D C5 B♭5/C C5 B♭5/C

I lose my head. I close my eyes. (They won't touch me.)
I lose my head. I close my eyes. (They won't touch me.)

D C5 B♭5 G5 B♭5 G5

(Both gtrs.) P.M.

'Cause I got some-thin' I been build-in' up in-side for so fuck-ing long. They're out ta
'Cause I got some-thin' I been build-in' up in-side. I'm al - read-y gone.

Chorus
w/Rhy. Fig. 1 *(3½ times)* C5 B♭5 G5 B♭5 G5 C5 B♭5 G5 B♭5 G5

get me! They won't catch me! I'm fuck-in'

3 C5 B♭5 G5 B♭5 G5 1. w/Fill 1 (Gtr. II) 2. C5 B♭5 G5 B♭5 G5 C5 A5 B♭5 B5

in-no-cent! They won't break me!

Guitar solo
C5 B♭5/C C5 B♭5/C C5 B♭5/C C5 B♭/C G5(type 2) F5/G G5(type 2) F5/G G5(type 2)

1/2 Full

slight P.M. P.M. P.M.

17 17 17 17 17 17 17 15 17 17 17 15 17 17 17 15 (15) 17 15 17 15

B♭5 B5 C5 B♭5/C C5 B♭5/C C5 B♭5/C C5 B♭5/C G5(type 2)

1/2 Full P.M. P.M.

17 17 15 (15) 17 17 15 17 17 17 15 17 15 17 15

Fill 1 A.H. (8va) 1/2 A.H. (8va)

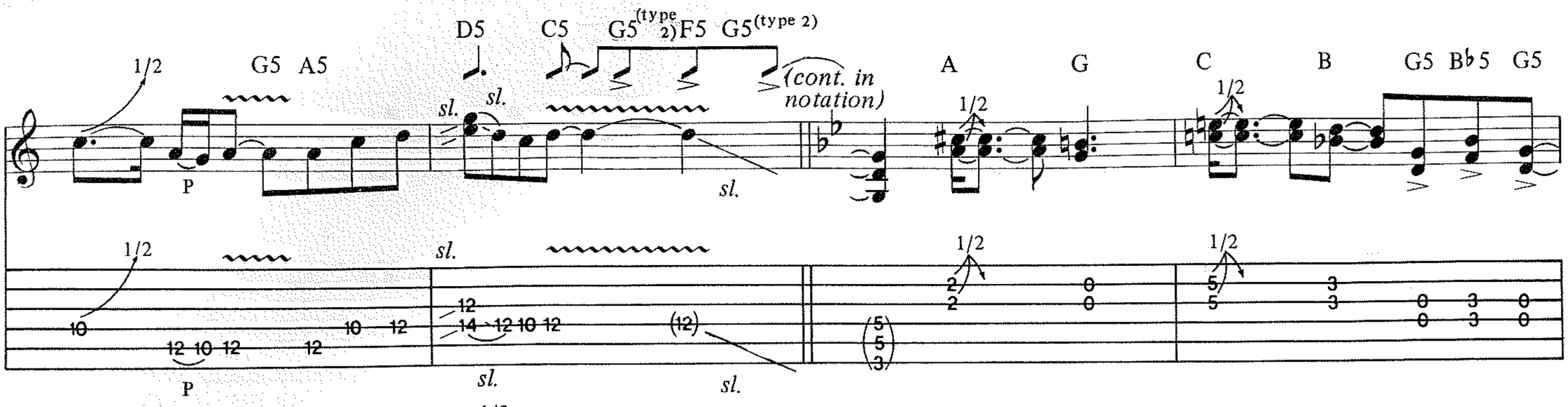
rake

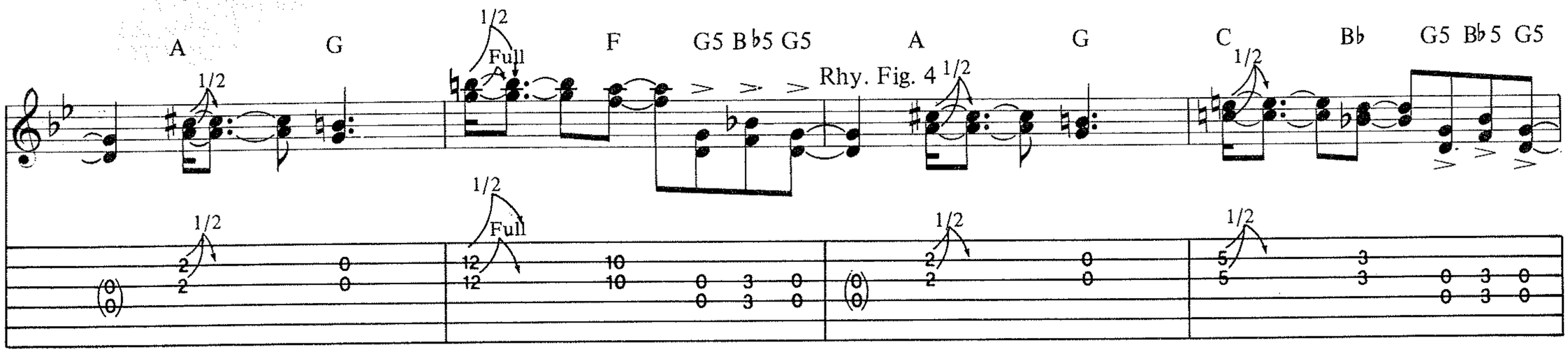
1/2

3 3 1 1 3 (3) (3)

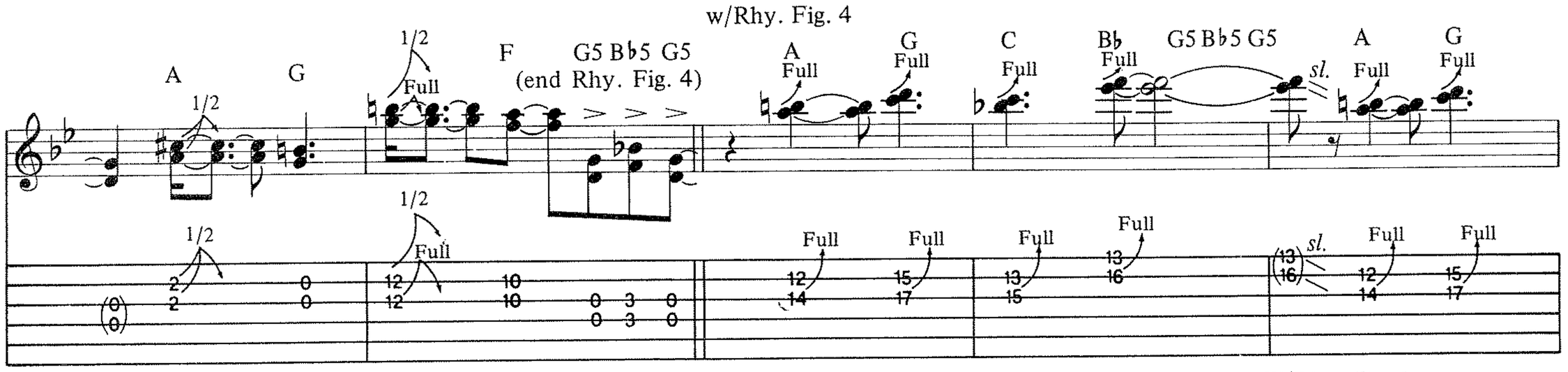
A.H. pitches: E A B


(type 2)
F5/G G5 F5/G G5 (type 2)
B♭5 B5 C5
B♭5/C C5 B♭5/C C5
8va
Full
1/2
P
B♭5/C C5 B♭5/C G5 (type 2)
F5/G G5 (type 2) F5/G G5 (type 2)
B♭5 B5 C5
slow bend
B♭5/C C5 B♭5/C C5
D5
P.M.
hold bend
sl.
*1/2
*Bend top note only.
E5 G5 A5 Rhy. Fig. 3
G5 A5
D5
C5
A5 C5 A5
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (2½ times)
loco
G5 A5
D5
C5
A5 C5 A5



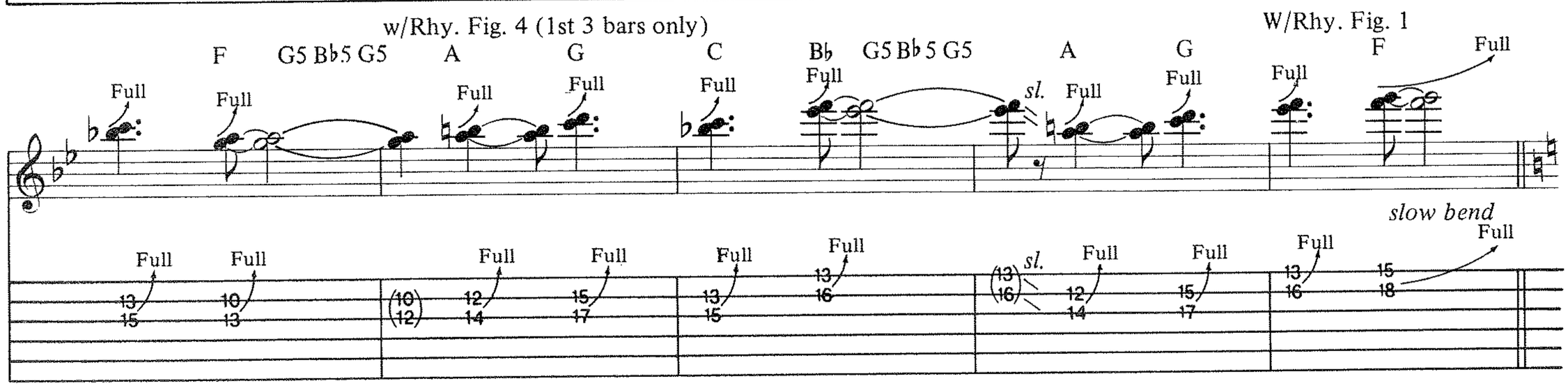


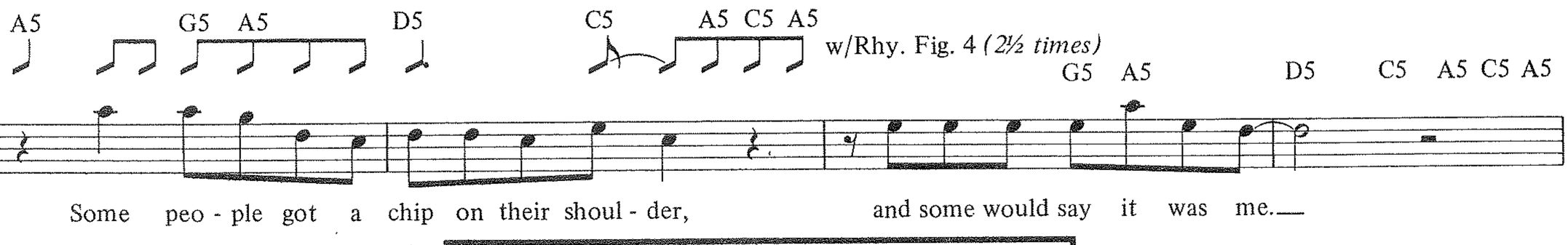
w/Rhy. Fig. 4

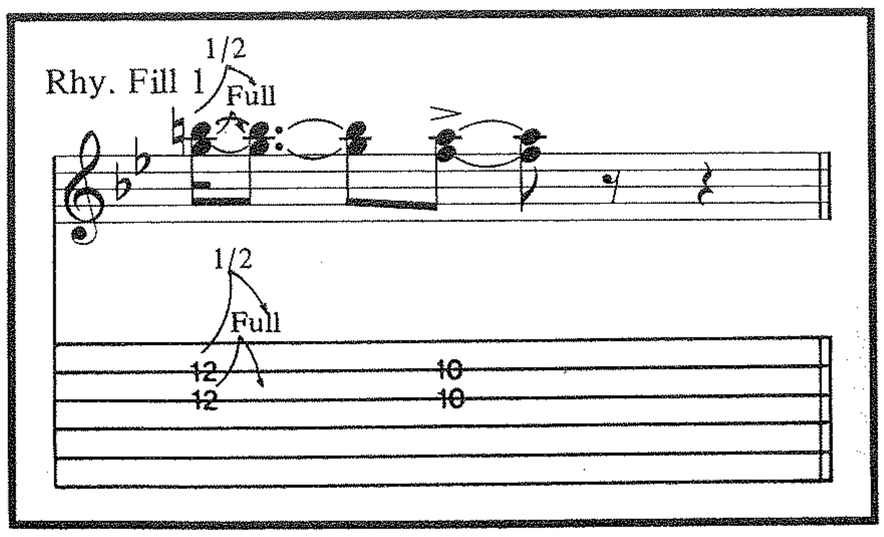


w/Rhy. Fig. 4 (1st 3 bars only)

W/Rhy. Fig. 1







G5 A5 D5 C5 A5 C5 A5 G5 A5

But I did - n't buy that fifth of whis - key that you gave me, so I'd be quick to dis - a - gree.

D5 C5 G5(type 2) F5 G5(type 2) Chorus w/Rhy. Fig. 1 *(3½ times)*

F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5

They're out ta get me! They won't catch me!

C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5

I'm fuck - in' in - no - cent! They won't break me!

C5 B♭5 *w/Rhy. Fig. 1 *(3½ times)*

G5 F5 G5 C5 B♭5 G5 B♭5 G5

They're out ta get me! They won't

1/4 1/2 Full

12 (12) 12 12 10 10 12 12 15 17 17 15 15 15 15 12 17

*1st time only, 1st note of figure is played, not tied.

F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5

catch me! 'Cause I'm in - no - cent! So you can

1/4 1/2 Full

(12) 12 12 10 10 12 12 15 17 17 15 15 15 15 12 17

F5 G5 C5 B♭5 G5(type 2)

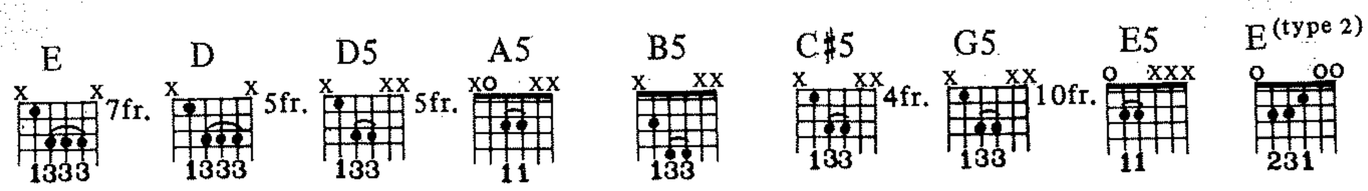
suck me! *Take that one to heart!*

1/4

(12) 12 12 10 10 12 12 15 17 17 15 15 15 15 12 (12) (12) (12) (12)

MR. BROWNSTONE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately ♩ = 105

Intro

Gtr. II (*w/Wah)

Gtr. I *(enter 3rd time)*

Play 3 times

f

*+ = treble
o = bass

E

D *(Wah sim.)*

Rhy. Fig. 1

(end Rhy. Fig. 1)

E

⑥3fr.

D5 A5 B5 G

(wah off)

w/Rhy. Fig. 1 *(2 times)*

E5

Rhy. Fig. 2

A5 D5 C♯5 B5 G5 1/2 E5

P.M.

1/2 P.M.

(end Rhy. Fig. 2

A5 D5 C♯5 B5 G5 1/2 1/2

P.M. P

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1st, 2nd Verses

N.C. (E5) (A5) (E5)

1. I get up a - round sev - en, get out - ta bed a - round nine. And

2. *See additional lyrics*

(Both gtrs.)

Rhy. Fig. 3

H H H

H H H

(A5) (E5)

I don't wor - ry a - bout noth - in', no, 'cause wor - ry - in's a waste of my time.

(end Rhy. Fig. 3)

H H H

H H H

𝄋 Chorus

G F G C B♭ C D C D

We been danc - in' with Mis - ter Brown - stone. He's been knock - in'.

Rhy. Fig. 4

(end Rhy. Fig. 4)

N.C. N.C. (E5)

2nd time to Coda I;
3rd time to Coda II

He won't leave me a - lone! No, no, no. He won't leave me a - lone.

H H H H H H

1/2 1/2

Bridge

B5 A5 B5 A5 G5 A5

I used to do a lit - tle but a lit - tle would-n't do and so the lit - tle got more and more. I

P.M. P.M.

B5 A5 B5 1. A5 G5 A5

just keep try - in' to get a lit - tle bet - ter, said a lit - tle bet - ter than be - fore. I

P.M. P.M.

2. *1st time D.S. al Coda I* *2nd time D.S. al Coda II*

A5 G5 A5

lit - tle bet - ter than be - fore.

P P

Coda I

Guitar solo w/Riff A

F♯5 B5 F♯5

8va

Full 1/2

w/Wah Full 1/2

Riff A

Play 3 times

H H H H H

E D5 E/B

E5 A5 E5 F♯5 B5 F♯5 E5 A5 E5

loco 8va

1/2 P 1/2 P 1/2 P Full 1/2 H P Full P P 1/2 P Full

slow bend

F♯5 B5 F♯5 E5 A5 E5

8va

1½ H P P H P Full P Full H P 1/2 P

slow release

F♯5 B5 F♯5

loco

1/4 Full 1/2

E5 D5 E5

Full P sl.

w/Rhy. Fig. 4

G F G C B♭ C

Full Full P Full sl. Full P H

Let ring

w/Wah as filter (+)

Let ring

D C D D5 C♯5 B5 D5 G5

Full Full P Full sl. 8va

w/Wah

G5

loco sl.

3rd Verse

w/Rhy. Fig. 3

w/Rhy. Fig. 1 *(2 times)* & 2

N.C. (E5) (A5) (E5)

Now I get up— a - round when-ev - er. I used to get up— on time. But

D.S.

(A5) (E5)

that old man,— he's a real muth - a - fuck - er, gon - na kick him on down the line.— I

Coda II

w/Rhy. Fig. 1 *(2 times)* & 2

E5

4

Stuck it in the mid - dle and I shot it in the mid - dle and it,

(Two gtrs.)

P.M. (both parts)

G5 A5 A5

it drove me out - ta my mind. I should-'ve known bet - ter, said I wish I nev - er met her, said I,

A.H.

(Both gtrs.)

A.H.

G5 E (type 2) Freely

(type A.H. pitch: C♯)

I leave it all be - hind. Yow - sa!

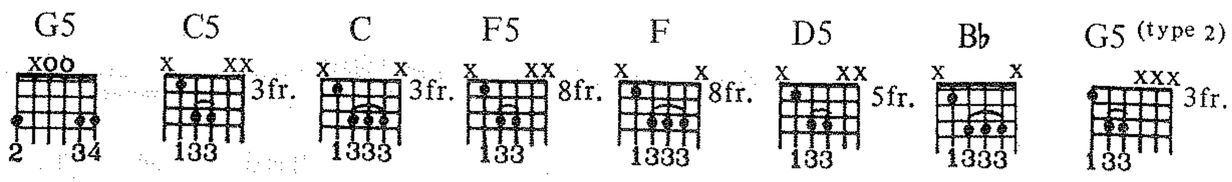
(Gtr. IV)

Additional Lyrics

2. The show usually starts around seven.
We go on stage around nine.
Get on the bus around eleven,
Sippin' a drink and feelin' fine. *(To Chorus)*

PARADISE CITY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler

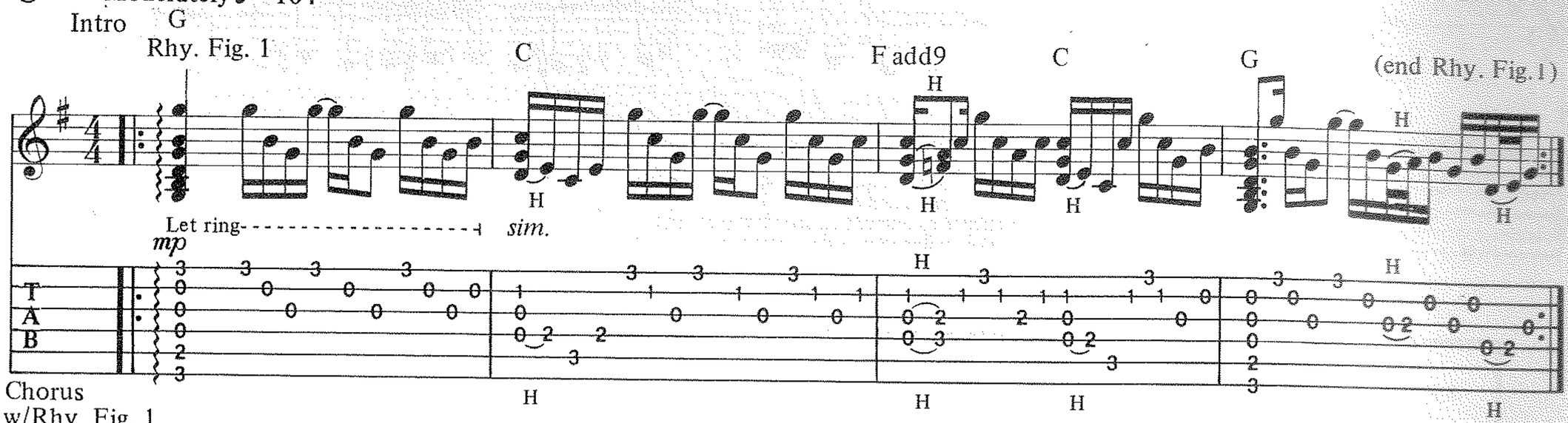


Tune down ½ step:

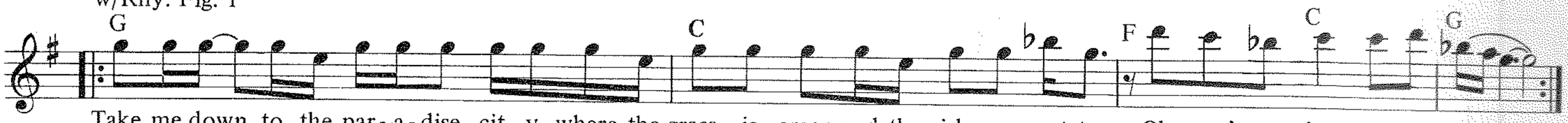
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭ **Moderately** ♩= 104

Intro G

Rhy. Fig. 1



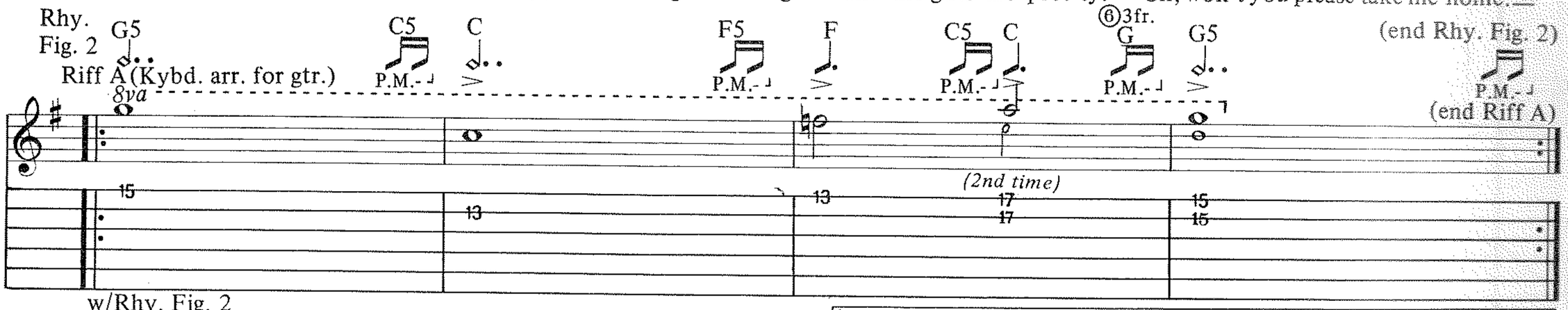
Chorus
w/Rhy. Fig. 1



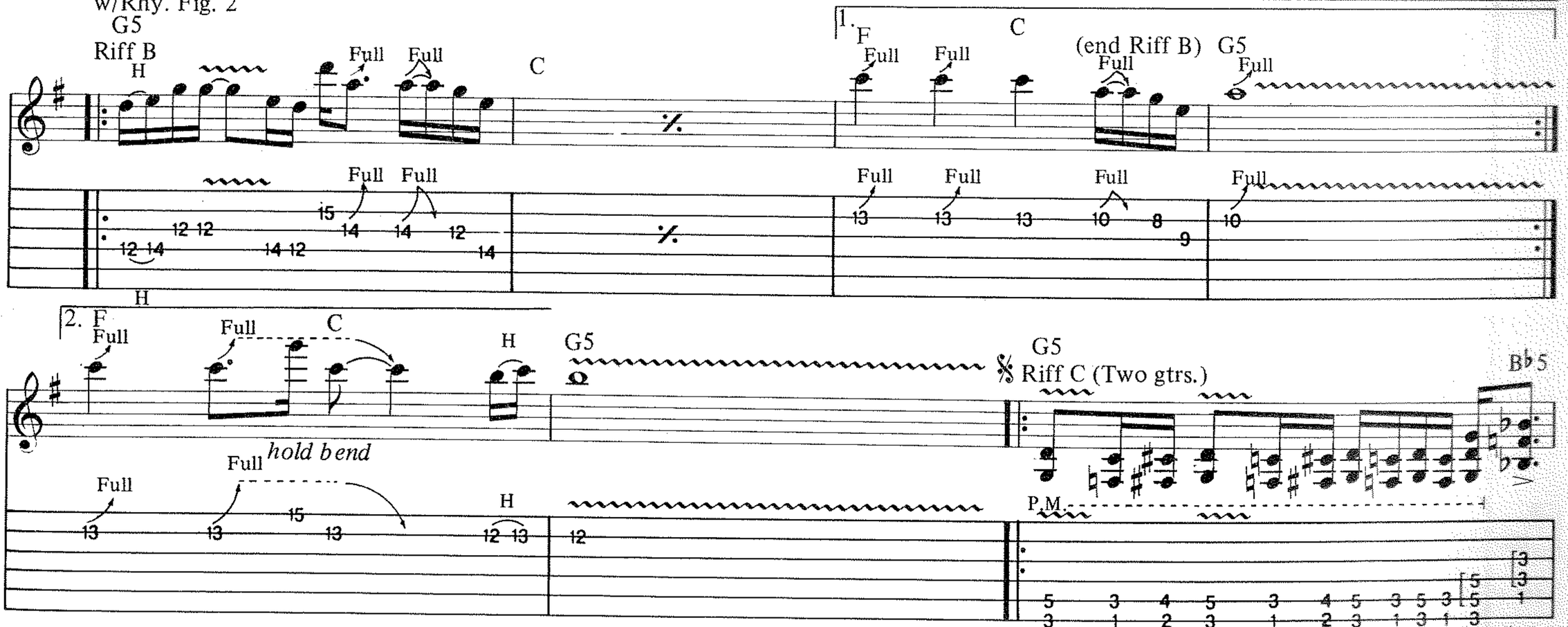
Take me down_to the par - a - dise cit - y, where the grass is green and the girls are pret-ty. Oh, won't you please take me home.__

Rhy. Fig. 2

Riff A (Kybd. arr. for gtr.)

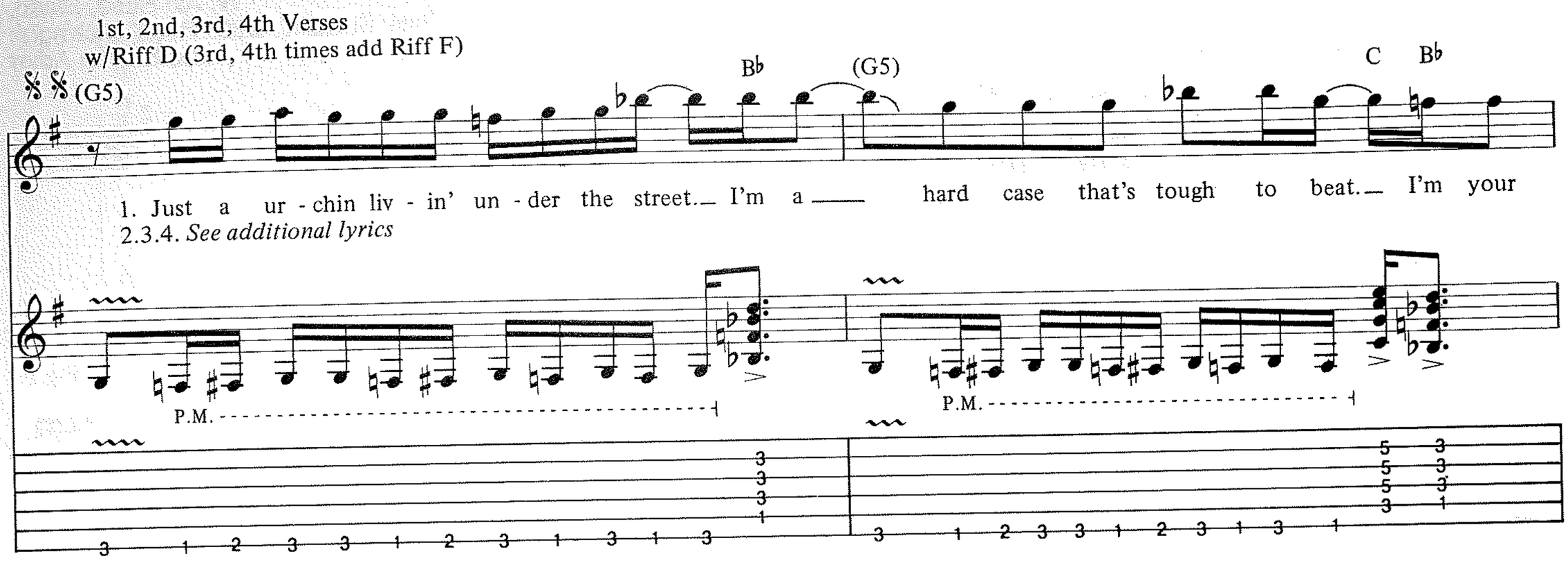


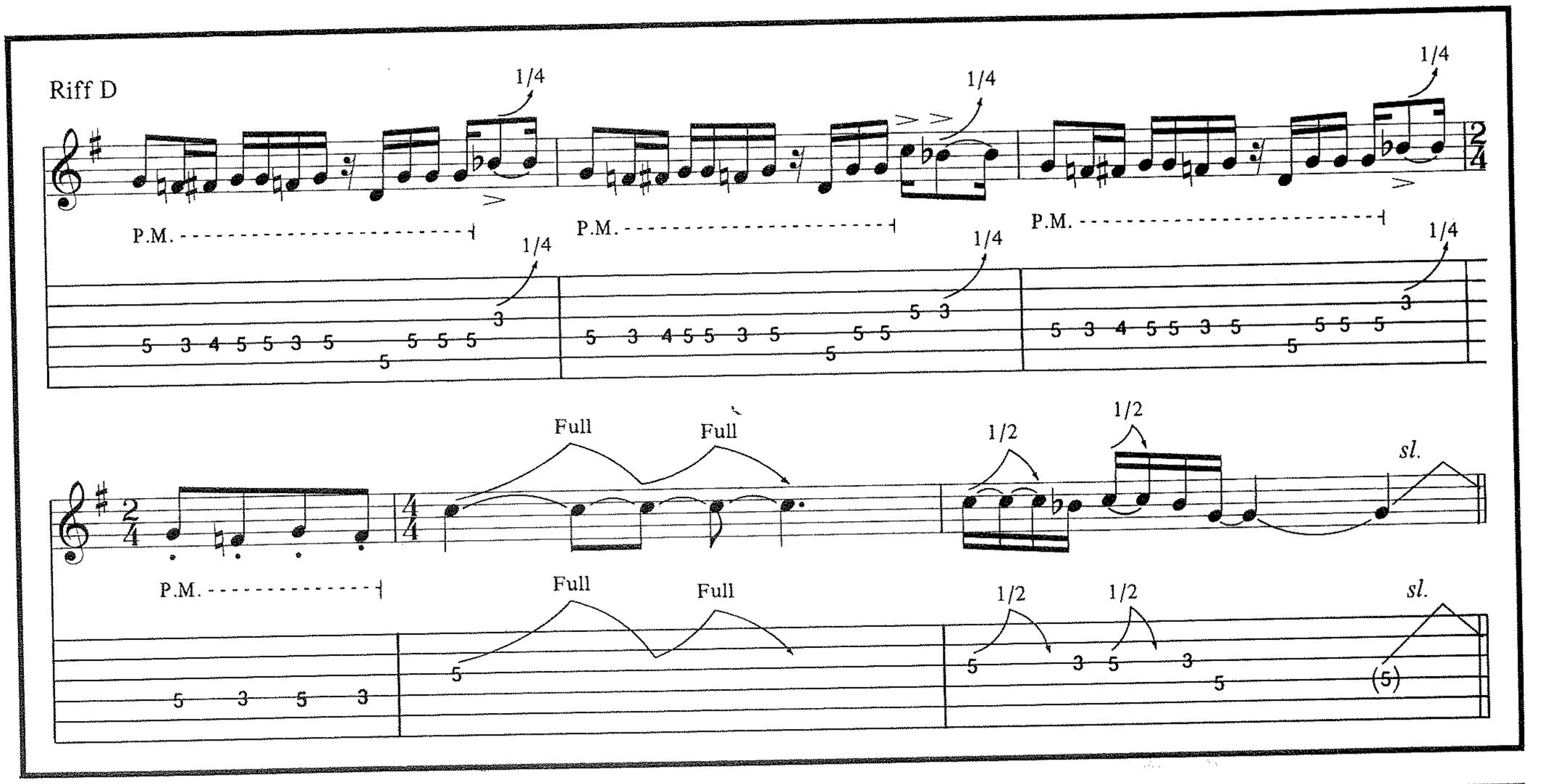
w/Rhy. Fig. 2

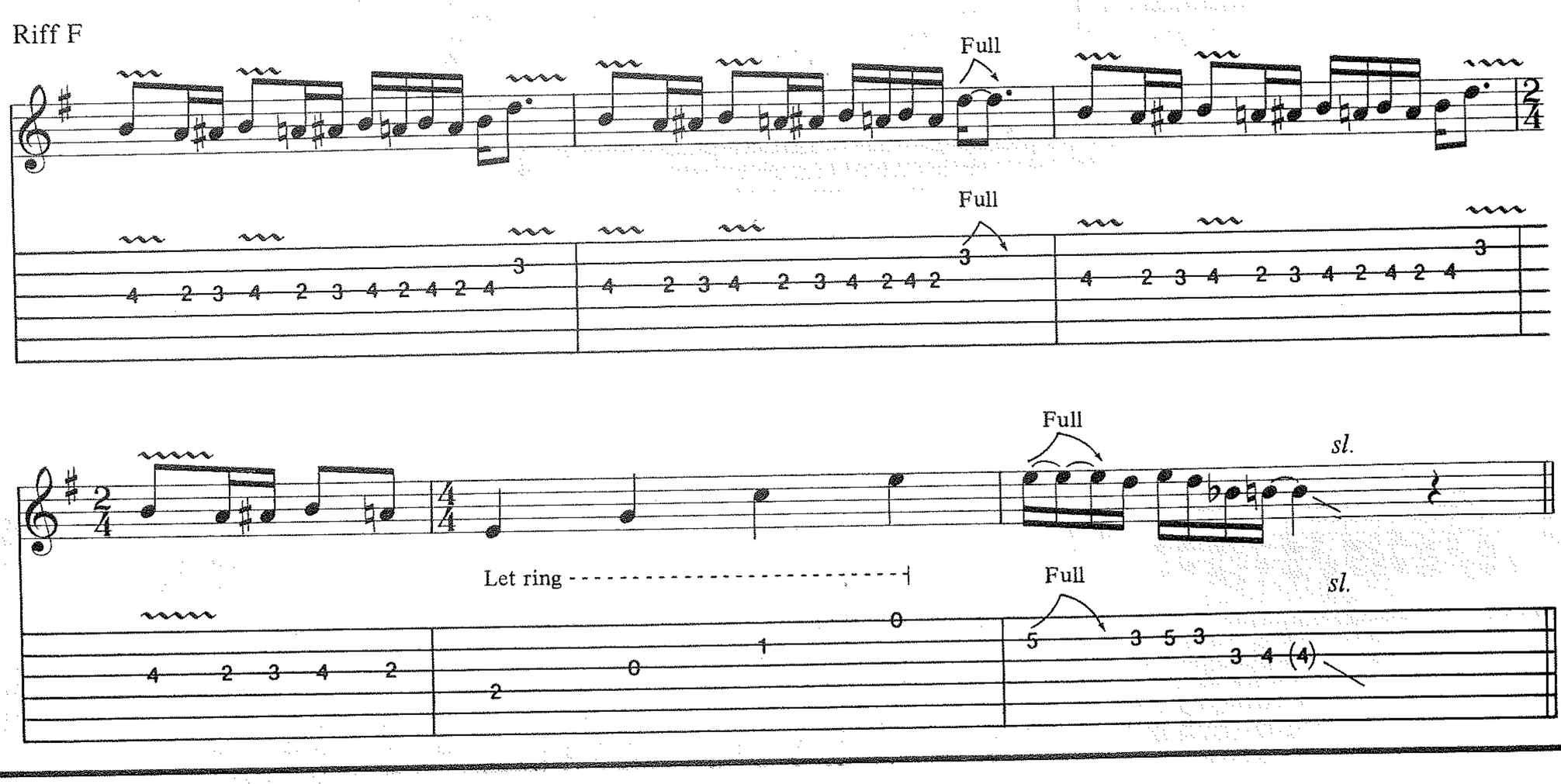


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1st, 2nd, 3rd, 4th Verses
w/Riff D (3rd, 4th times add Riff F)







(G5) B♭ (G5) B♭

char - i - ty case,_ so buy me some-thing to eat.__ I'll pay you at an - oth - er

P.M. P.M.

C (G5)

time. Take it to the end of the line.__

1/2 1/2 sl.

1/2 sl.

Chorus

w/Rhy. Fig. 2 *(2 times)*

G5 C

Take me down_ to the par - a - dise ci - ty, where the grass is green and the girls are pret - ty.

F C G5

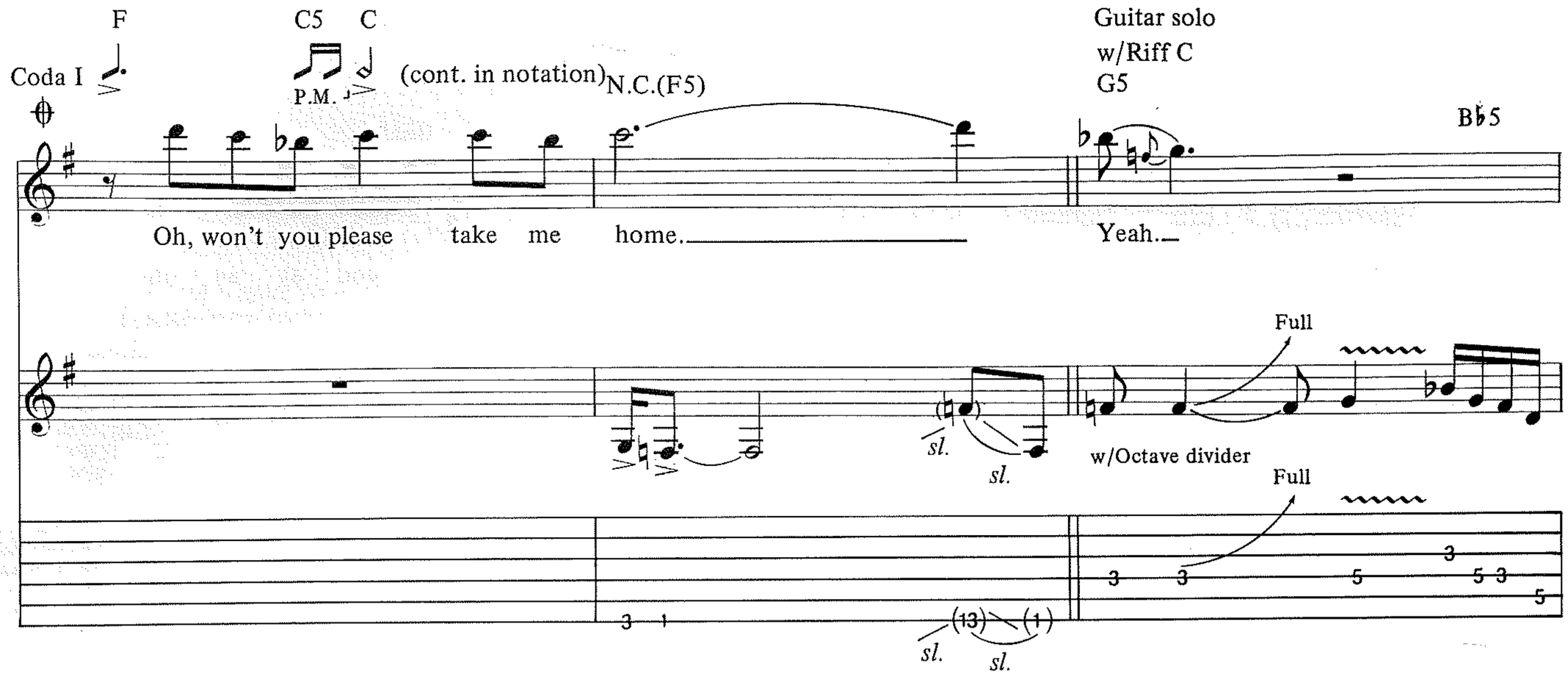
1. Oh, won't you please take me
2.3. Take me home,_____ yeah,_yeah._ Take me down_to the par - a - dise cit- y, where the

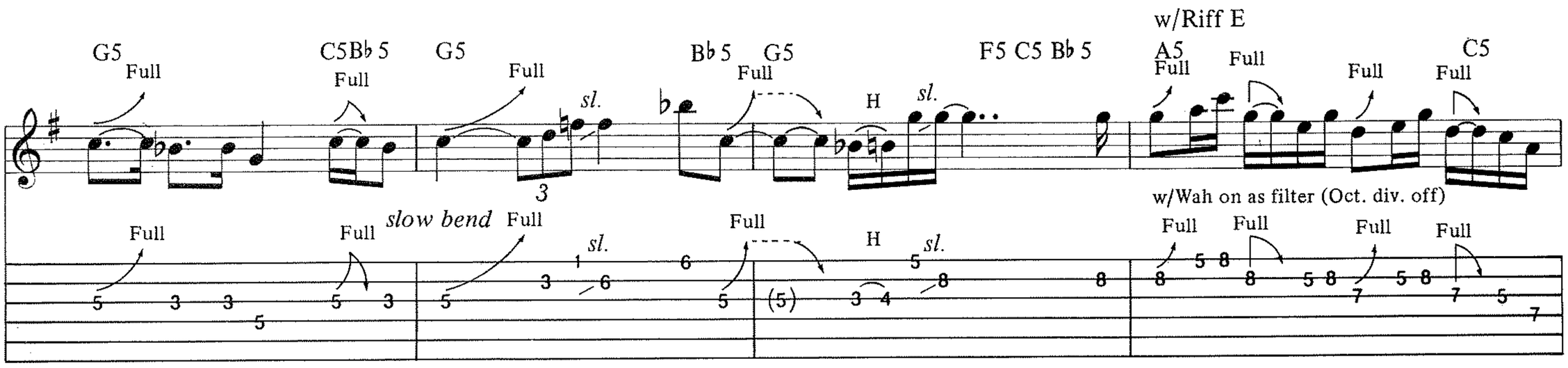
2nd time to Coda I;
3rd time to Coda II

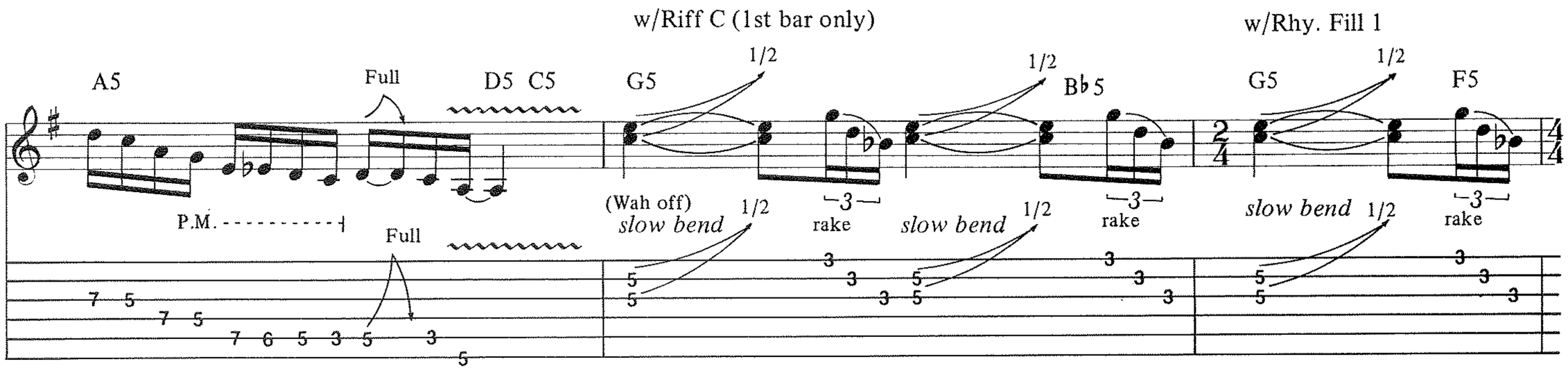
C F C G5

D.S. (no repeat)
al Coda I

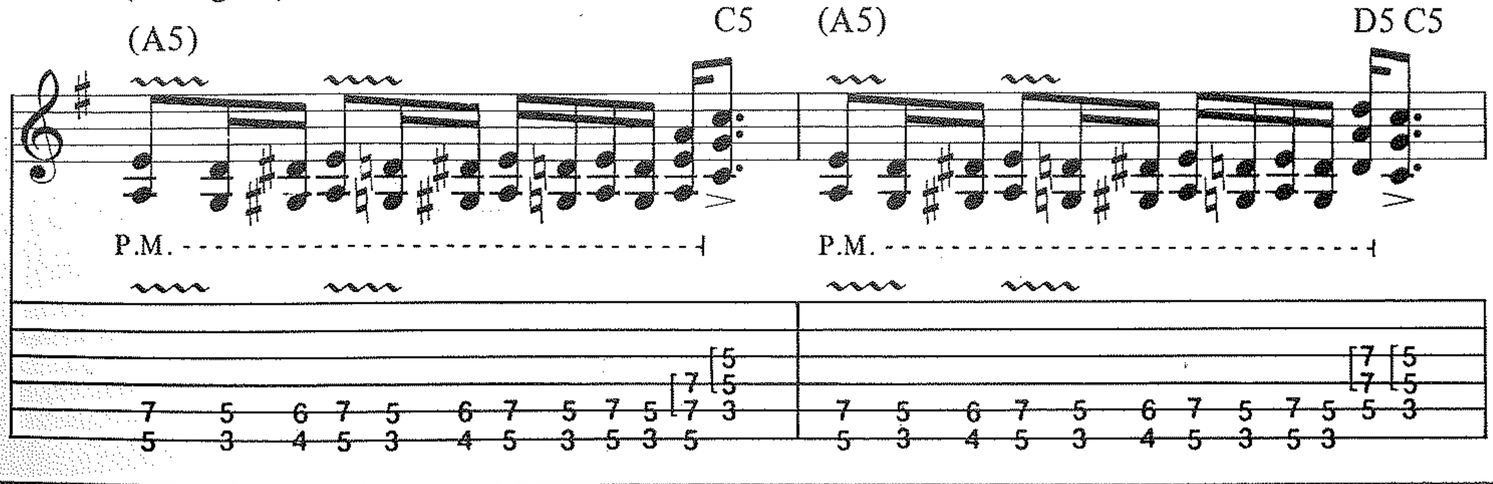
grass is green and the girls are pret - ty. Take me home._____



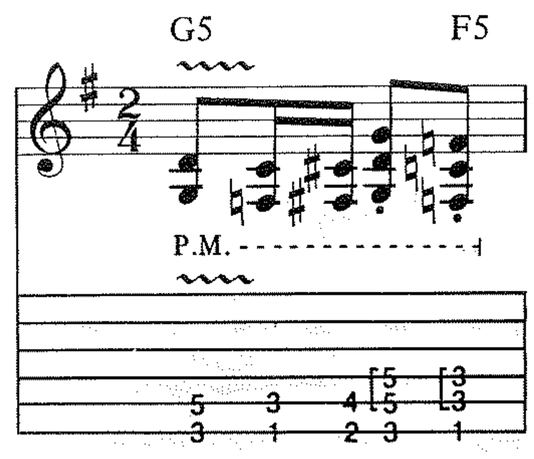




Riff E (Two gtrs.)



Rhy. Fill 1 (Two gtrs.)



C

D5 C5

P.M. P.M. P.M. P.M.

So far a - way. So

1. 2.

D.S. (no repeat)al Coda II

D5 *sim.* C5 C Bb

far a - way. So way.

sl. *sl.*

Coda II w/Rhy. Fig. 2 (2nd half only)

F C G5

Oh, won't you please take me home.

w/Riff A (w/cue notes) *(2 times)*
w/Riff B *(1st time only)*
w/Rhy. Fig. 2 *(1st time complete; 2nd time 1st 3 bars only)*

G5

Take me home to the par - a - dise cit - y, where the

Play 2nd time only

Full Full Full Full

C F C G5

grass is green and the girls are pret - ty. Take me home, yeah, yeah.

Full Full Full Full Full Full Full Full Full Full P

2. F C G5

Oh, won't you please take me home,

1/2 1/2

home.

sl. *sl. *sl. *sl. *sl.

1/2 1/2

* Slow slide up middle 4 strings (off neck)

*As before

Double time ♩= 208

Rhy. Fig. 3

G5 (type 2) C5

1/4 1/4 1/4 1/4

(end Rhy. Fig. 3)

F5 C5 G5 (type 2)

sl. sl. 1/4 P.M. 1/2 P.M.

w/Lead vocal ad lib (on Chorus) *(till notation returns)*

*w/Rhy. Fig. 3 *(9½ times)*

**G5 C5 1/2 1/2 1/2

w/Octave divider

1/2 1/2 1/2

*Vary strumming rhythm at will.

** Use "type 2" till end.

F5 C5 G5 1/4 sl. P

C5 P

1½ sl. H P

C5 8va G5 Full 1½

loco C5

F5 C5 G5

(Wah on) (Wah off) P.M.

F5 C5 G5 Full Full Full

P H

Full Full Full

P H

1/2 1/2 1/2 1/2 C5 1/2 Full

slow bend slow bend

1/2 1/2 1/2 1/2 1/2 1/2 Full

Full Full P F5 P P Full C5 Full 1/2 P G5

Full P Full P P P Full Full 1/2 P

Full C5

H H P P

Full

H H P P

F5 C5

H H P H 8va

sl. sl.

H P H H H H H H H H sl. H H sl. H Full

sl. sl.

H P H H H H H H P H sl. H H sl. H Full

G5

8va Full 1/4 sl. loco H H H H 8va

P P P P P P

Full P 1/4 sl. H H H H H P P P P

Full P 1/4 sl.


loco
C5
sl.
1/2
Full
F5
C5
G5
P.M.
8va
loco
sl.
Heavy P.M.
Lighter P.M.
C5
F5
1/2
P H
slow bend
Full
1/4
8va
Full
C5
loco
P
G5
F5
Full
C5
1/2
P
1/2



Additional Lyrics

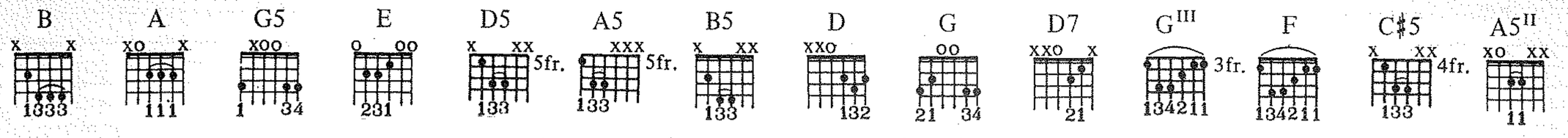
2. Ragz to richez, or so they say.
Ya gotta keep pushin' for the fortune and fame.
It's all a gamble when it's just a game.
Ya treat it like a capital crime.
Everybody's doin' their time. *(To Chorus)*

3. Strapped in the chair of the city's gas chamber,
Why I'm here I can't quite remember.
The surgeon general says it's hazardous to breathe.
I'd have another cigarette but I can't see.
Tell me who ya gonna believe? *(To Chorus)*

4. Captain America's been torn a part.
Now he's a court jester with a broken heart.
He said, "Turn me around and take me back to the start."
I must be losin' my mind. "Are you blind?"
I've seen it all a million times. *(To Chorus)*

WELCOME TO THE JUNGLE

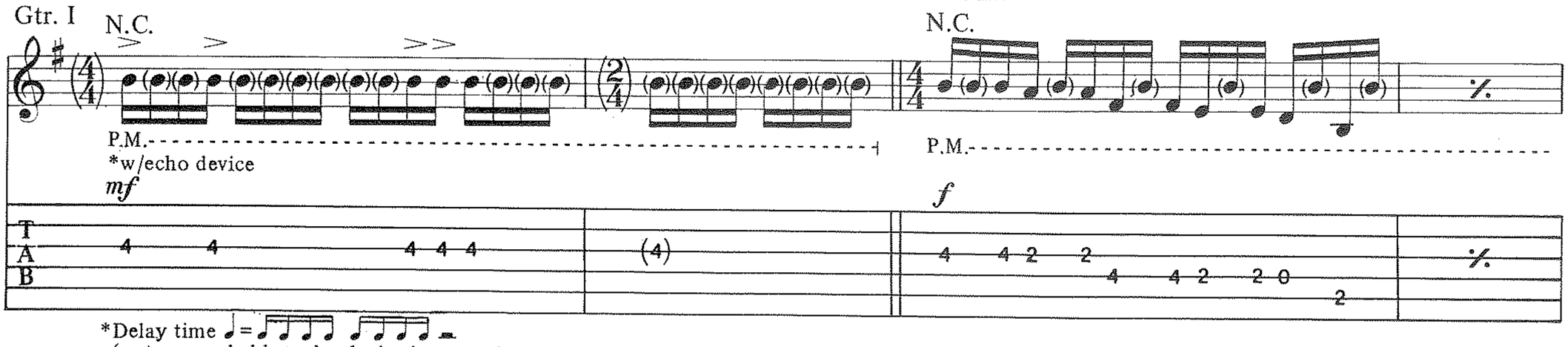
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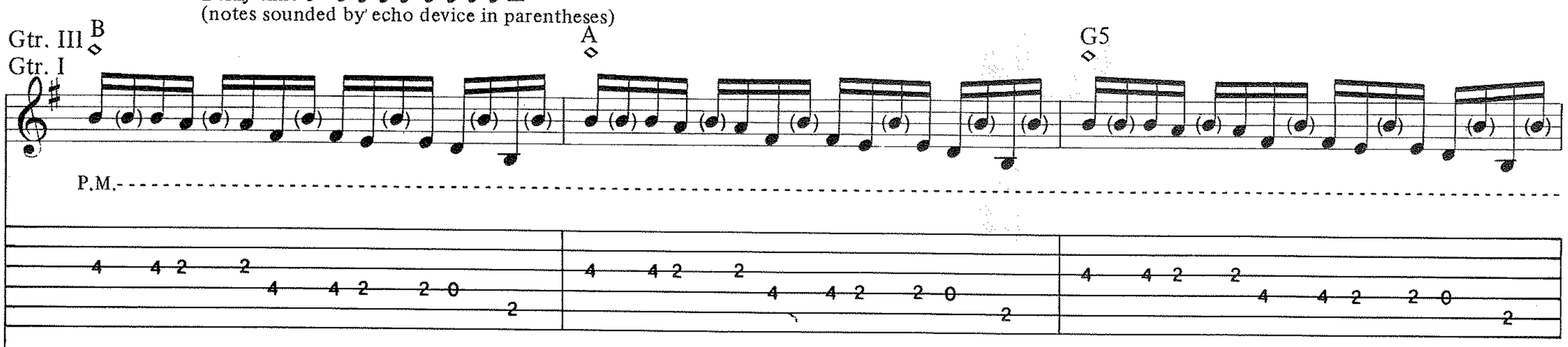


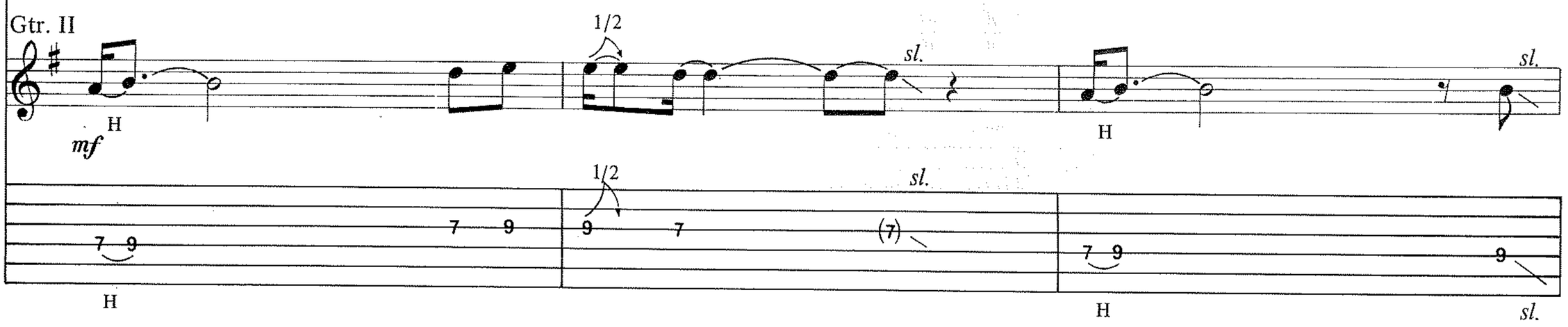
Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 104
Free time

Intro
Gtr. I





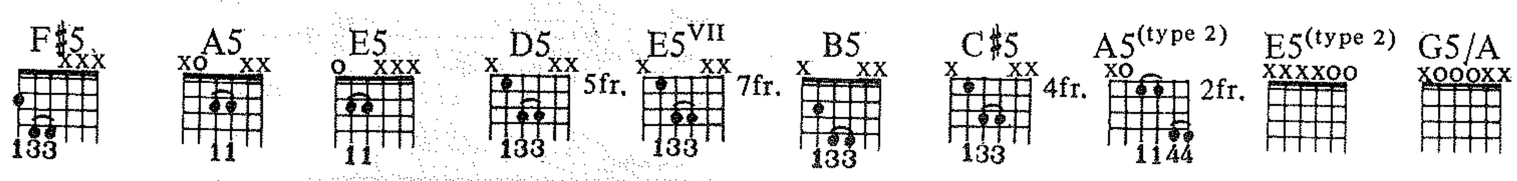




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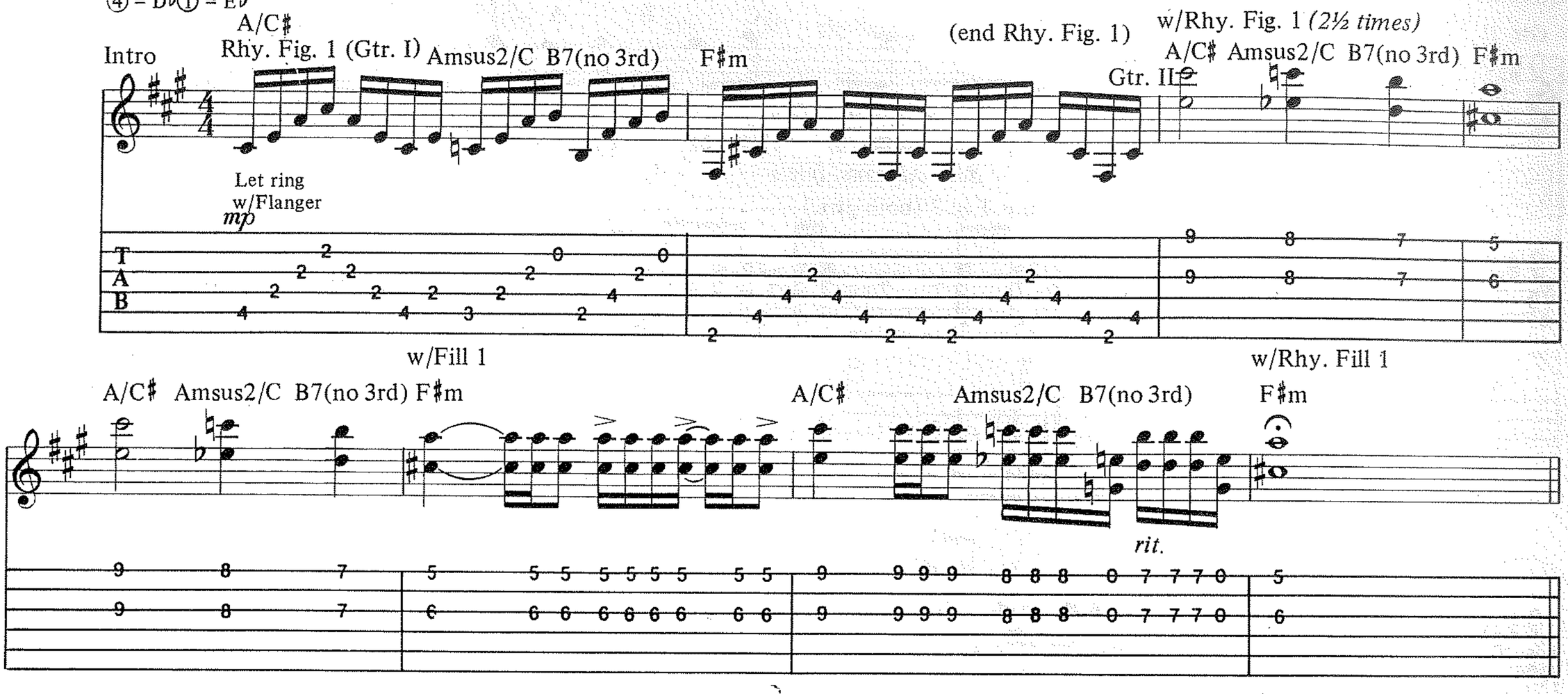
MY MICHELLE

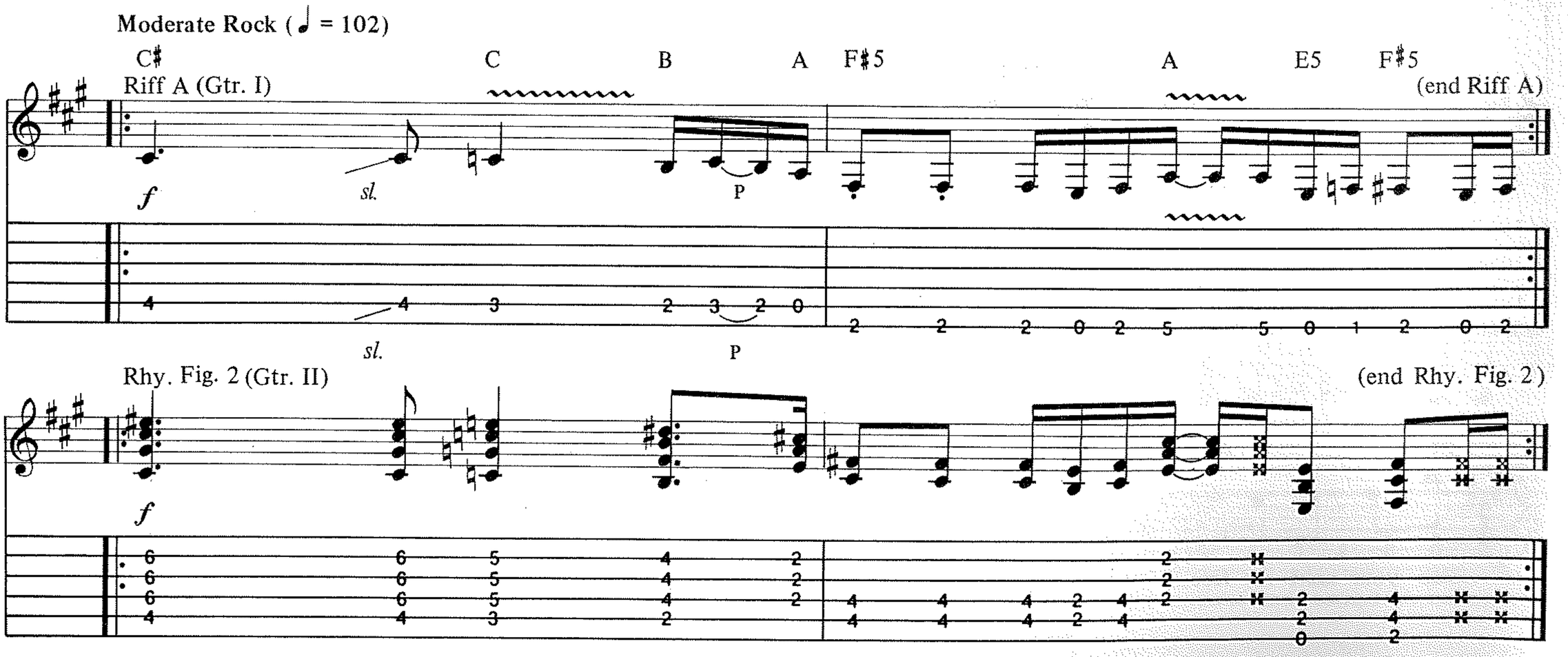
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and Steven Adler

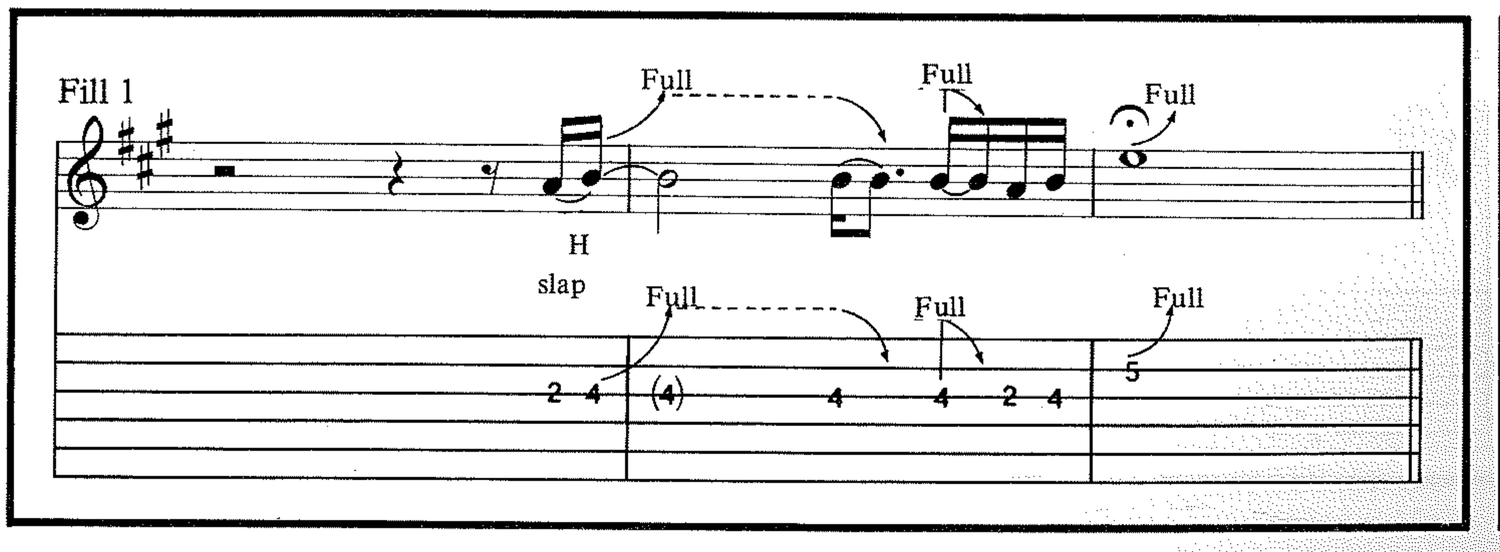


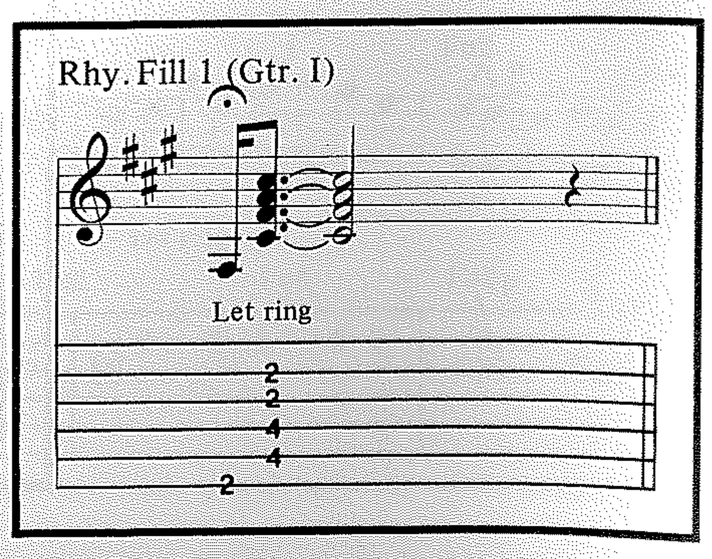
Slowly ♩= 72

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭









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w/Riff A & Rhy. Fig. 2 *(both 1½ times)*

C♯ C B A F♯5 A E5 F♯5 C♯ C B A

Riff B (Gtr. III)

P.M.

P.M.

w/Fill 2

Gtr. II F♯5

1st, 2nd, 3rd Verses

𝄋 C♯ C B A F♯5 A E5 F♯5

1. Your dad - dy works_in por - no now tnat mom-my's not_ a - round. She

2.3. *See additional lyrics*

Rhy. Fig. 3 (both gtrs.)

1/2

slow release

1/2 (4)

P.M.

w/Rhy. Fig. 3

C♯ C B N.C. (C♯) C♯ C B A

used to love_ her her - o - in_ but now she's un - der - ground._ So you stay out late at night,_ and you

(end Rhy. Fig. 3)

sl. (9)

long slide

sl. (19)

F♯5 A E5 F♯5 C♯ C B

(Both gtrs.) A5 F♯5 E5 F♯5

do your coke for free._ Driv - in' your_ friends cra - zy with your life's in - san - i - ty._

Fill 2 (Gtr. I)

1½

1½ *slow release*

2 (2)

Double time (♩ = 204)

Chorus

D5 E5VII B5 C♯5 E5VII A5

Well, well, well,— you just can't tell.—

w/Fill 4 2nd time

⑥4fr.

D5 C♯5 B5 A5 G♯ A5 1.

Well, well, well, my Mi - chelle.—

Look out!

Half time (♩ = 102)

w/Riff A & Rhy. Fig. 2 *(both 1½ times)* w/Riff B w/Fill 3

C♯ C B A F♯5 A E5 F♯5 C♯ C B A Gtr. II F♯5

2.

—

Well, well, well,— you

3rd time to Coda

⑥4fr.

C♯5 E5VII F♯5 D5 C♯5 B5 A5 G♯ A5

nev - er can tell.— Well, well, well, my Mi - chelle.—

Bridge

(Gtr. II) G5/A E5VII D5 A5 A5(type 2)

Rhy. Fig. 4

(Gtr. II)

—

Ev - 'ry - one needs love.—

Rhy. Fig. 4A (Gtr. I)

(Gtr. I)

sl.

sl.

Fill 3 ⑥3fr.

Gtr. I F♯

Gtr. III

1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full

sl.

1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full

sl.

Fill 4

Full Full Full P

3

Let ring

Full Full Full P

⑥3fr. 1/4

B5 G E5 E5(type 2) E5VII D5 A5 A5(type 2)

(end Rhy. Fig. 4)

You know that it's true. Some - day you'll find some - one that - 'll

1/4 1/4

(end Rhy. Fig. 4A)

sl. sl.

w/Rhy. Fig. 4 & 4A

B5 E5VII D5 A5

fall in love with you. But, oh the time it takes

(Both gtrs.)

B5 (G) E5 E5VII D5 A5

when you're all a - lone. Some - day you'll find

B5

(Both gtrs.)

some - one that you can call your own. But till then ya bet - ter...

Half time (♩ = 102)

C♯ w/Rhy. Fig. 2 *(start at 3rd beat)* C♯ *sl.* C D F♯5

Gtr. II *sl.* C B A F♯5 A E5 F♯5

A.H.

Gtr. I *(8va)*

Full 1/2 Full 1/2 Full

sl. *slow bend* P *sl.*

A.H. Full 1/2 Full 1/2 Full

A.H. pitch: G♯ *sl.* P *sl.*

Guitar solo

Gtr. I B5 Full P G5 1½ A5

3 3

slow bend

Full 1½

P

Gtr. II Rhy. Fig. 5 (end Rhy. Fig. 5)

P.M.

w/Rhy. Fig. 5 *(3 times)*

B5 G5 A5

3/4 3/4 3 sl.

B5

A.H.

(8va)

Full Full Full Full

slow bend P.M.

A.H. Full Full Full

sl.

A.H. pitch: G♯

D.S. (take 2nd ending) al Coda

B5 Full 1/2 G5 Full A.H. *(8va)* A5

P.M. Full 1/2 Full A.H.

A.H. pitch: D



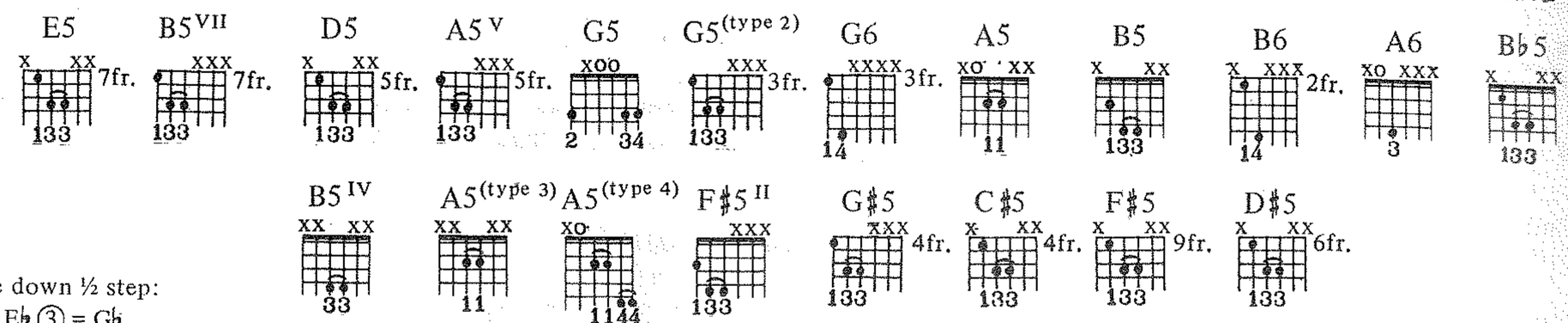
Additional Lyrics

2. Sowin' all your wild oats in another's luxuries.
Yesterday was Tuesday, maybe Thursday you can sleep.
But school starts much too early, and this hotel wasn't free.
So party till your connection calls; honey, I'll return the key. *(To Chorus)*

3. Now you're clean and so discreet. I won't say a word.
But most of all, this song is true, case you haven't heard.
So come on and stop your cryin', 'cause we both know money burns.
Honey, don't stop tryin' and you'll get what you deserve. *(To Chorus)*

THINK ABOUT YOU

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler



Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast Rock ♩= 170

Intro

Cowbell

Gtr. II E5 B5VII Fill 3 for lead gtr.

D5 A5V

f Gtr. I

f

P.M.

2nd time substitute

⑥open 2fr.

E F♯ G5

1st time add Fill 1;
2nd time substitute Fill 1
for lead gtr.

E5 B5VII

Full P

1/2

⑥3fr.

D5 A5V B5VII A5V G5 (type 2) G6 G G5 (type 2) G6 G5 (type 2)

Cowbell A5 B5

Full sl. P.M. 1/2

Fill 1

Fill 3

8va- loco

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1st, 2nd, 3rd Verses

⑤2fr. ⑤2fr. ⑤2fr. ⑤2fr. ⑤open ⑤open

B6 B B5 B B6 B5 B6 B B5 B B6 A5 A6 A A5 A A6 A5

P.M. P.M. P.M. P.M. P.M. P.M.

1. I say ba - by, you been look - in' real good, you know that I re - mem - ber when we met.
2.3. *See additional lyrics*

w/Fill 2 2nd time
w/Fill 4 3rd time

⑤open ⑤open ⑤2fr. ⑤2fr. ⑤2fr. ⑤2fr.

A6 A A5 A B♭5 B5 B6 B B5 B B6 B5 B6 B B5 B B6 A5

P.M. P.M. *sl.* P.M. P.M. P.M. P.M.

It's fun - ny how it nev - er felt so good. It's a

⑤open

A6 A A5 A6 A5 B5IV 1/2 A5(type 3) B5IV 1/2 A5(type3) G5

P.M.

feel - in' that I know, I know I'll nev - er for - get. Ooh, it was the

sl. P.M.

sl.

⑥2fr. 3fr.

G5(type 2) F♯ G A5(type 4) B5 1/2 A5(type 2) B5IV 1/2 A5(type 3) G5

P.M. - - -

best time I can re - mem - ber. Ooh,

P.M. P.M.

Fill 2

Full 1/2

Full 1/2

Fill 4

1/2

1/2

⑥2fr. 3fr. 1/2
F♯ G A5

P.M. P.M.

and the love we shared, lov - in' that - 'll last for - ev -

P.M. P.M.

1. Cowbell E5 B5^VII 2. Chorus Rhy. Fig. 1 B5^VII

P.M. P.M. P.M. P.M.

er. er. I think a - bout you. Hon - ey,

Rhy. Fig. 1A (Elec. & acous. gtrs.)

Let ring

*1st note of figure is tied after 1st time.

⑥7fr. 5fr. (end Rhy. Fig. 1)
B A G5(type 2) A5^V B5^VII

all the time my heart says yes. I think a - bout

w/Rhy. Fig. 1 & 1A *(2½ times)*
D5 G5(type 2)

you. Deep in - side I love you best.

A5V B5VII D5 G5 (type 2)

I think a - bout you. You know you're the one

A5 B5VII D5

I want. I think a - bout you.

To Coda

G5 (type 2)

Dar - ling, you're the on - ly one. I think a - bout

F♯5II F♯5II G♯5 B5 C♯5

P.M.

cresc.

(steady gliss.)

you.

sl.

F♯5 E5 D5 C♯5

P.M.

Full

hold bend

Faster ♩ = 124

E D5 A5 B5

P.M. P.M. P.M.

cresc. sl. sl. sl.

A5 f

1/2 P.M. 1/2 P.M. 1/2 1/2 P.M.

1/2 1/2 sl. sl. sl.

1/2 1/2 sl.

1/2 P.M. P

A.H. Full (15ma) P 1/2 sl.

A.H. Full P 1/2 A.H. sl.

pitch: A

Guitar solo

E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 B5 C♯5 B5 C♯5

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

Full Full Full Full 1/2

wide fast vib.

Full Full Full Full 1/2

B5 C♯5 B5 C♯5 E5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

*1/2 1/2 P P

H P P

*1/2 Let ring

1/2 P P

H

*Bend 2nd stg. along with 3rd stg.

Rhy. Fig. 2

B5 C♯5 B5 C♯5 B5 C♯5 B5 C♯5 D5 D♯5 E5 E E5 E E5 D5

sl. *sl.* *sl.* P.M. ⑤7fr. P.M. ⑤7fr.

I think a - bout you. You know

H

H

⑤5fr. ⑤5fr. ⑤4fr. ⑤4fr.

D D5 D D5 C♯5 C♯ C♯5 C♯ C♯5 C♯ C♯5 C♯5 D5 D♯5 E5

P.M. P.M. P.M. P.M. P.M.

(end Rhy. Fig. 2)

that I do. I think a - bout

H P *sl.* *sl.*

H P *sl.* *sl.*

w/Rhy. Fig. 2 *(2½ times)*

D5 C♯5

you. All a - lone, only you.

H P *sl.* H P *sl.*

H P *sl.* H P *sl.*

D5 D♯5 E5 D5 C♯5

I think a - bout you. Ah, it's true.

H P P *sl.* H P *sl.*

H P P *sl.* H P *sl.*

D5 D5 D♯5 E5 D5

I think a - bout you.

H P P *sl.*

H P P *sl.*

D.S. (take 2nd ending) al Coda

C♯5 (C♯5) Cowbell A5[V] B5[VII]

P.M. *cresc.*

Ba - by, yes I do.

H P P

H P P

Coda

B5 A5

I think a - bout you. I think a - bout

Full Full Full sl.

Full Full Full sl.

B5 A5 B5 A5 B5 A5 B5 A5

you. I think a - bout you, on - ly

Full A.H. (8va) Full sl. Full Full P Full Full

hold bend

Full Full A.H. Full sl. Full Full P Full Full

G5 A5 D5 B5 A5 B5 A5

you. I think a - bout you. I think a - bout

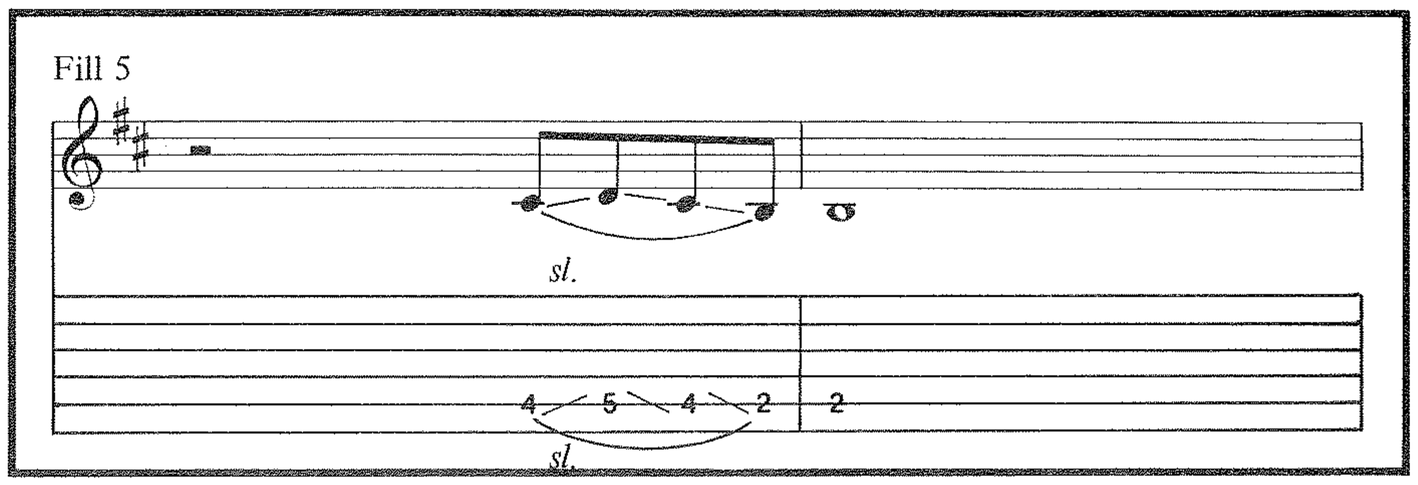
Full Full sl. 1/2

Full Full sl. 1/2

B5 A5 B5 rit. A5

you. I think a - bout you, on - ly





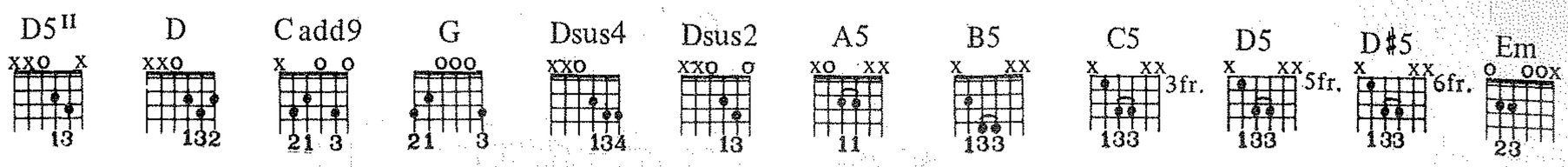
Additional Lyrics

2. There wasn't much in this heart of mine.
   There was a little left and babe, you found it.
   It's funny how I never felt so high,
   It's a feelin' that I know, I know I'll never forget.
   Ooh, it was the best time I can remember, *(etc.)*

3. Somethin' changed in this heart of mine,
   You know that I'm so glad that you showed me.
   Honey, now you're my best friend.
   I want to stay together till the very end.
   Ooh, it was the best time I can remember, *(etc.)*

SWEET CHILD O' MINE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler



Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Medium Rock ♩ = 122

Intro Riff A (Gtr. I)

mf

D5 II

p

Gtr. II

(end Riff A)

w/Riff A

D

Gtr. III
(acous.)

Rhy. Fig. 1 (Gtr. II)

Cadd9

P

*Let ring

P

*Let arpeggiated figures ring whenever possible (throughout).

G

D

(end Rhy. Fig. 1)

P.M.

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w/Riff A (1st 6 bars only) & Rhy. Fig. 1
Gtr. III (acous.)

C

G

w/Fill 1

D

Dsus4

D

1st, 2nd Verses
w/Rhy. Fig. 1

D

C

1. She's got a smile_ that it seems to me_ re - minds_ me of child - hood mem - o - ries,_ where ev -
2. *See additional lyrics*

P

sl.

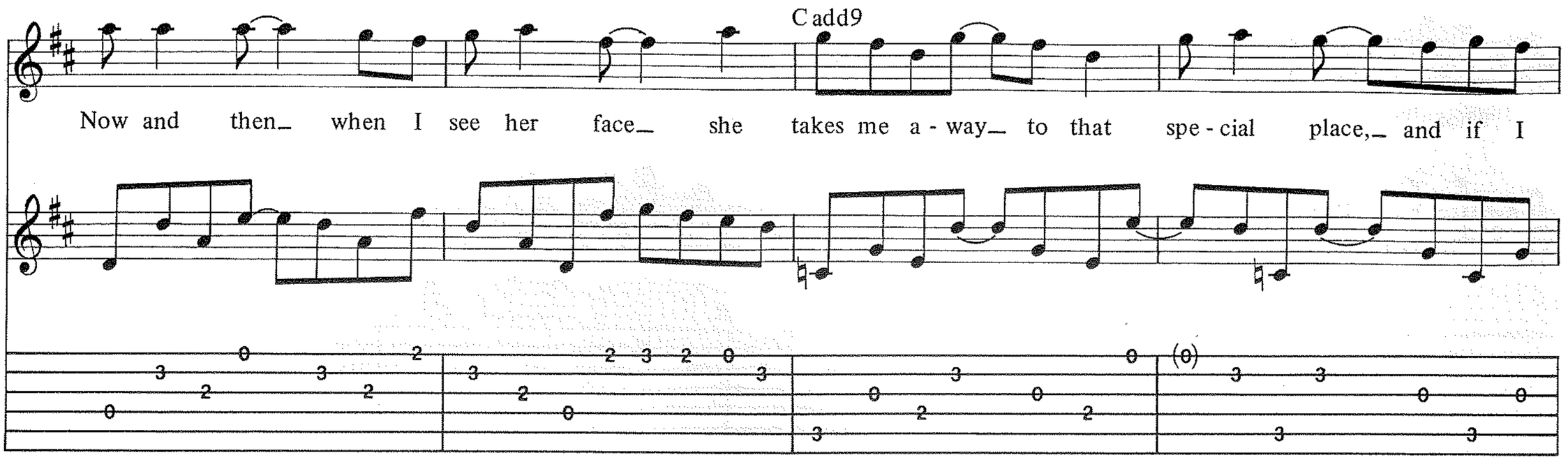
G

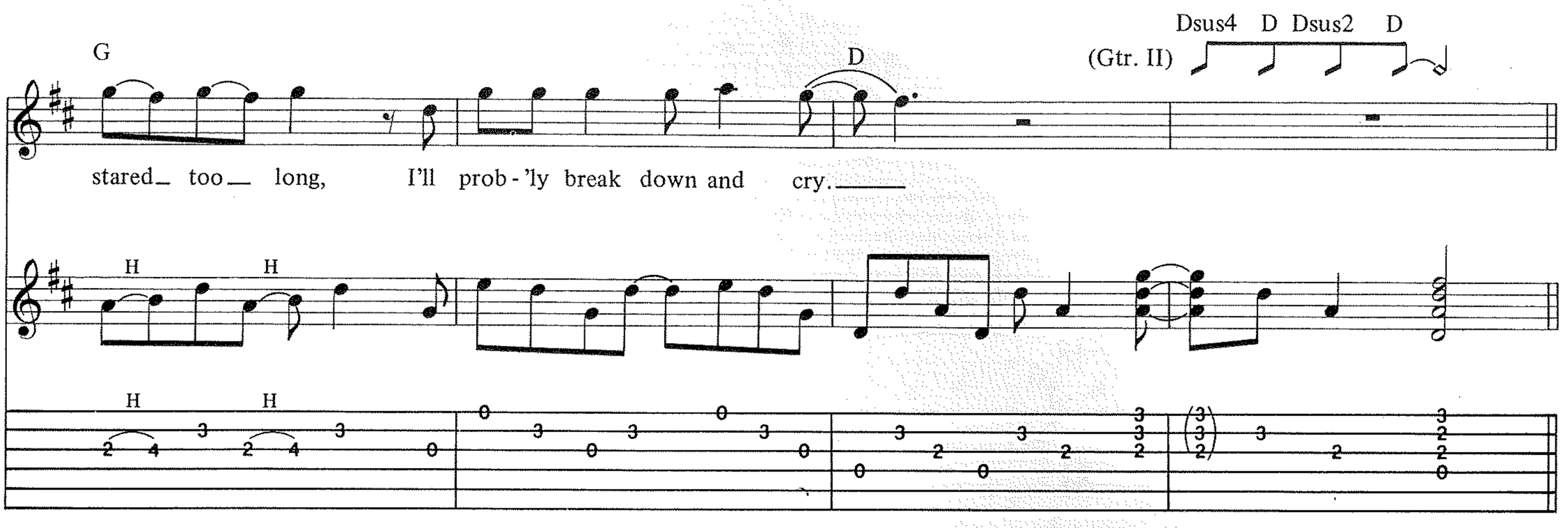
D

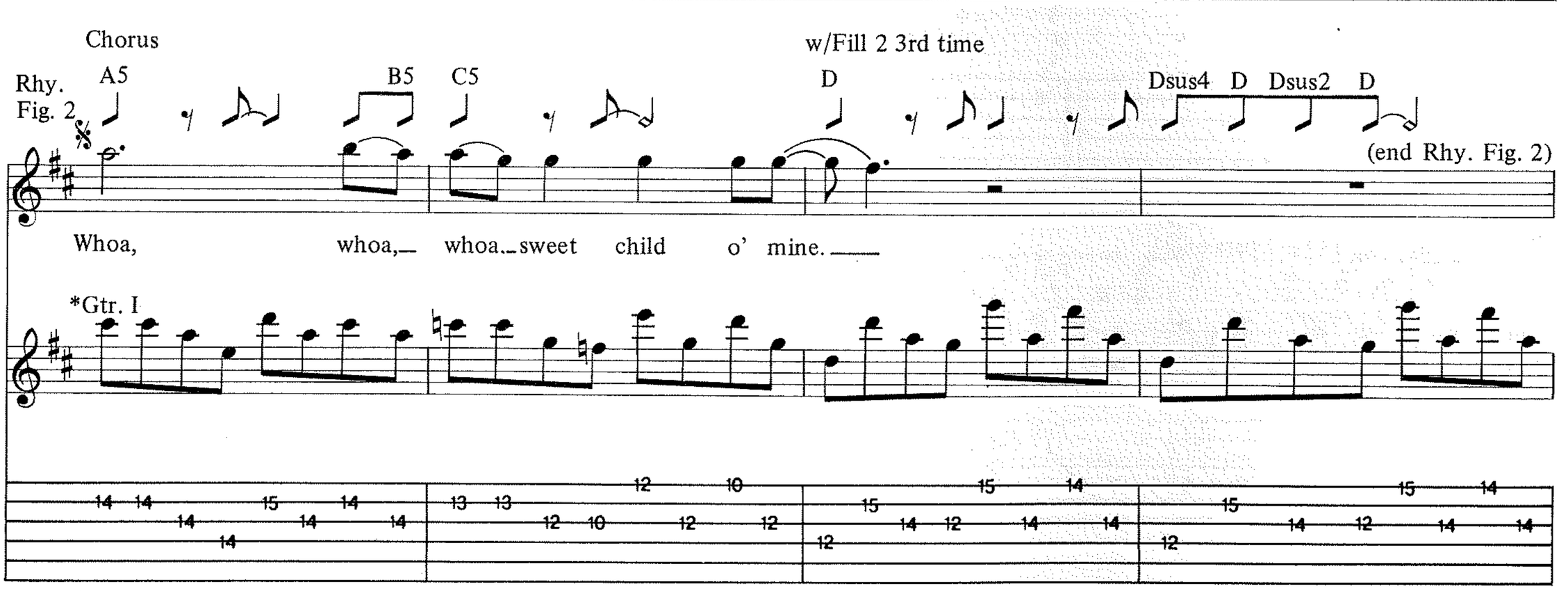
'ry - thing_ was as fresh_ as the bright_ blue sky._____

Fill 1

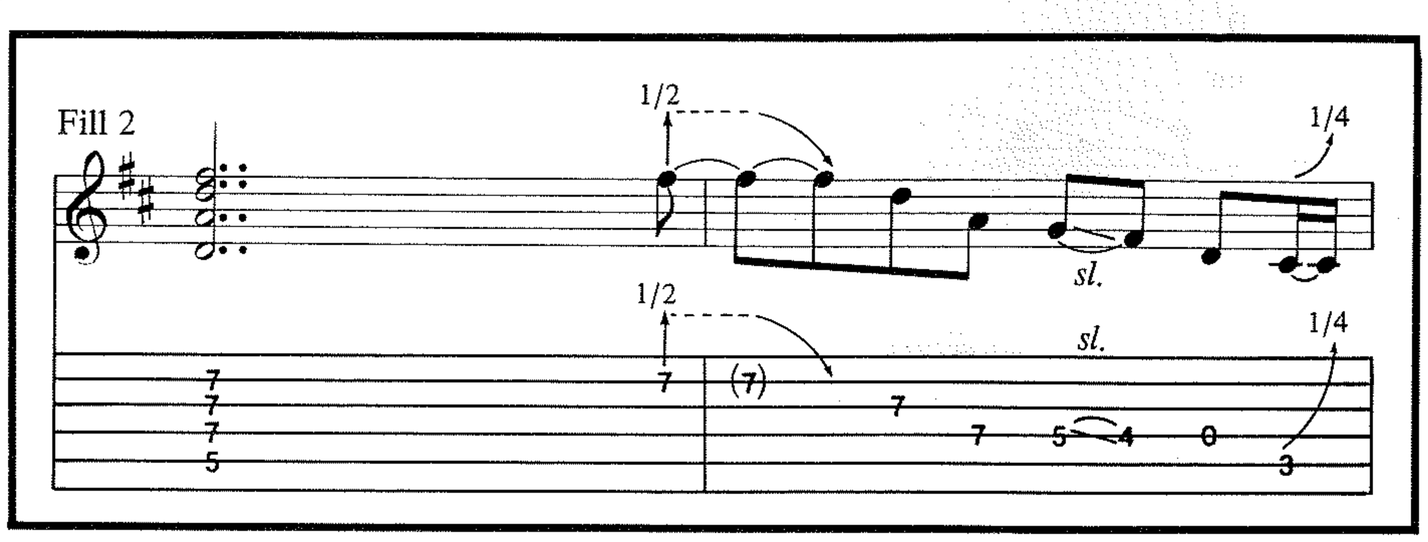
w/Rhy. Fig. 1 (1st 7 bars only)







*On D.S. double Gtr. II



A5 B5 C5 D

To Coda

Whoa, oh, oh, oh, sweet child o' mine.

sl. *sl.*

w/Rhy. Fig. 1

D C *sl.* G

1.

Full Full Full Full

Full Full Full Full

2.

D G *sl.* *sl.* 1/2 1/2 D

sl. *sl.* 1/2 1/2 *hold bend*

w/Rhy. Fig. 1 (1st 7 bars only)

sl. Full *sl.* C *sl.* *sl.* *sl.* 1/2 G Full P

sl. Full *sl.* *sl.* *sl.* *sl.* 1/2 Full P

D.S. al Coda

Full Full 8va D Dsus4 D Dsus2 D

Full Full *hold bend*

Full Full

Coda

w/Rhy. Fig. 2 *(1½ times)*

A5 B5 C5 D

Oh, oh, oh, oh, sweet child o' mine. Woo, yeah, yeah!

A5 B5 C5 D5 D♯5

Ooh, sweet love o' mine.

Guitar solo

Em C B7 Am

8va *loco*

Full H P 3 Full Full H

Full H P H P Full Full H

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 *(2 times)*

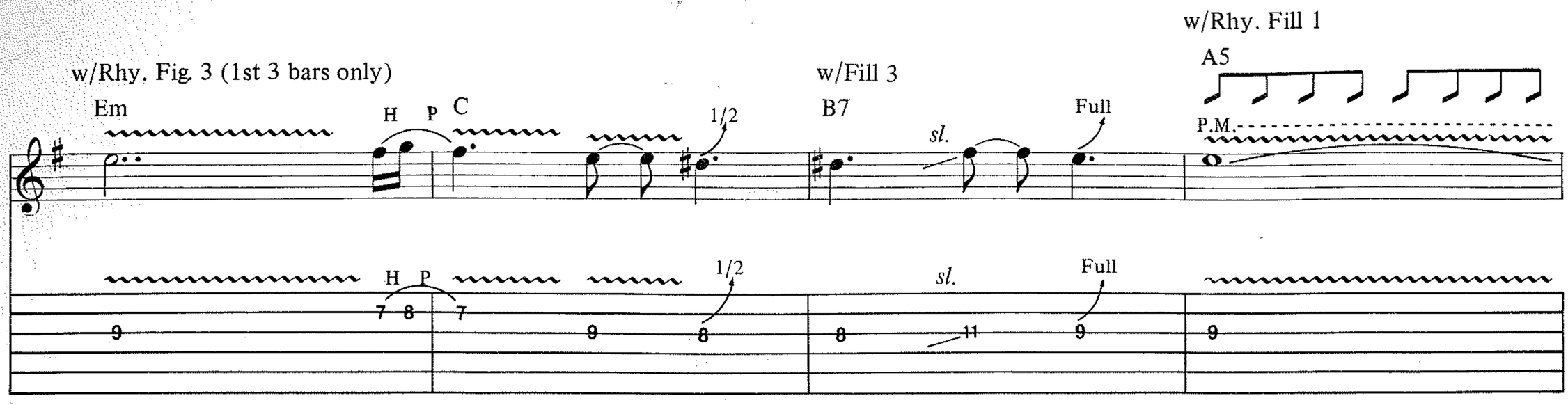
Em C H P *sl.* Full B7 1/2 Am *8va* Full *sl.* *loco* 1/2

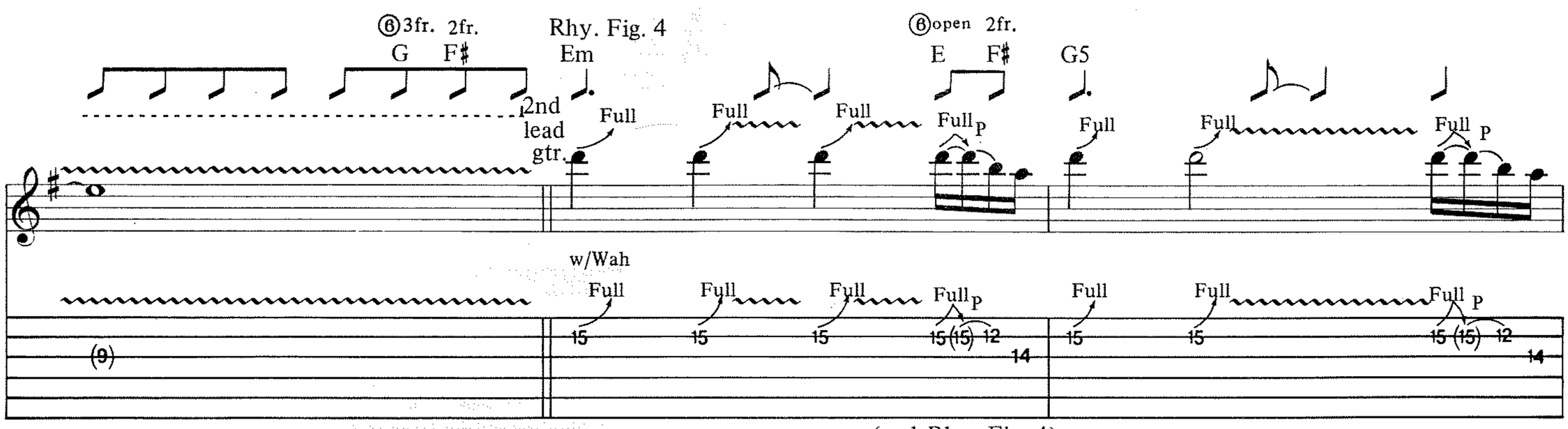
H P *sl.* Full 1/2 Full *sl.* 1/2

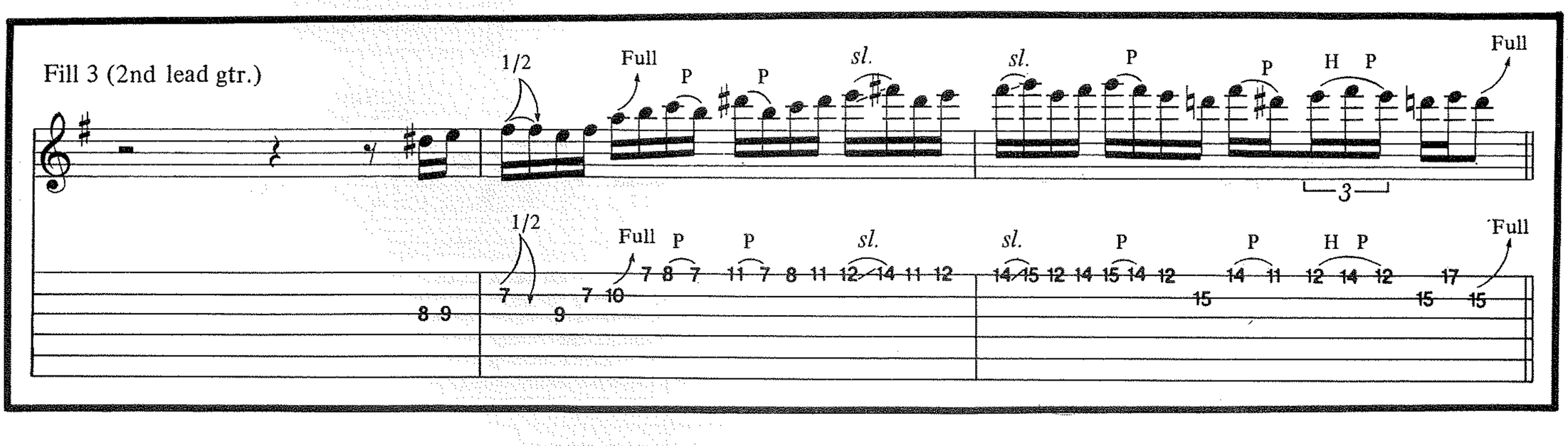
Em 1/2 C 1/2 B7 *sl.* 1/2 Am 1/2

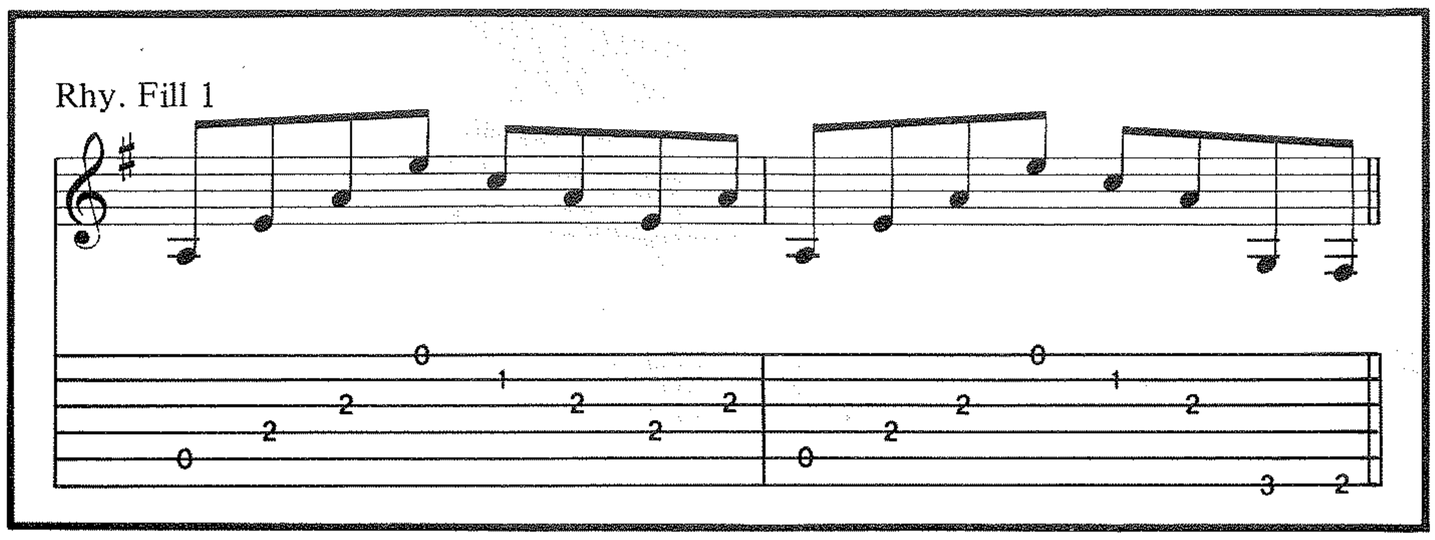
1/2 *sl.* 1/2

w/Rhy. Fig. 3 (1st 3 bars only)









1st Verse

A5

Wel-come to the jun - gle, we got fun 'n' games.

Rhy. Fig. 1

P.M. P.M. P.M. P.M.

Rhy. Fig. 1A

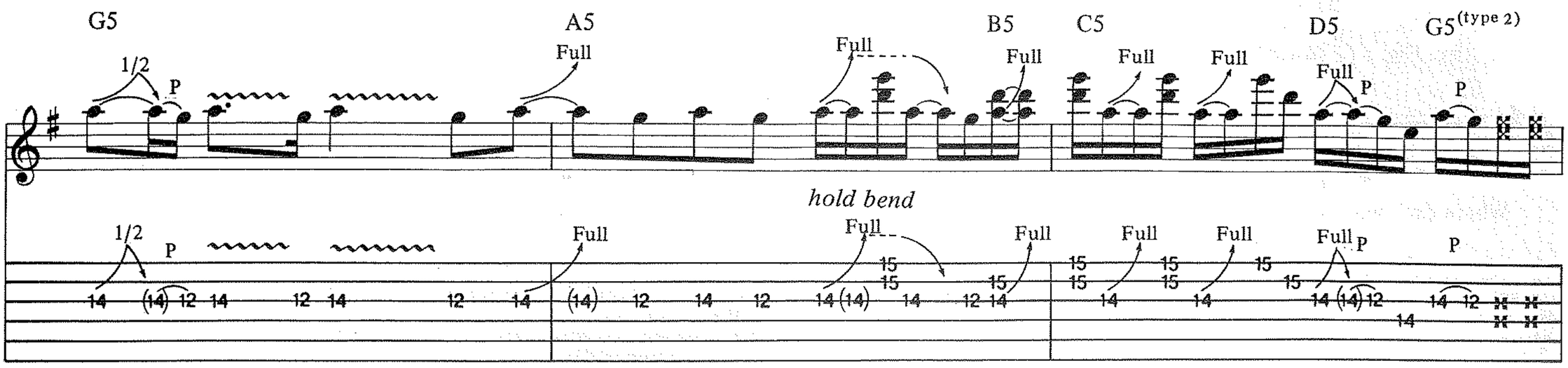
P.M. P.M.

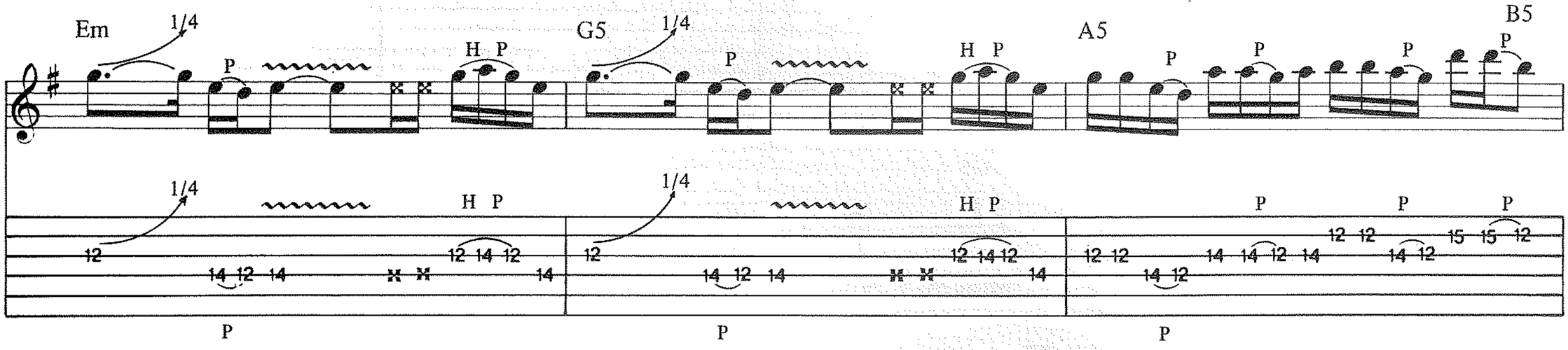
We got ev - 'ry - thing you want, hon - ey, we know the names. We are the peo - ple that can find what-

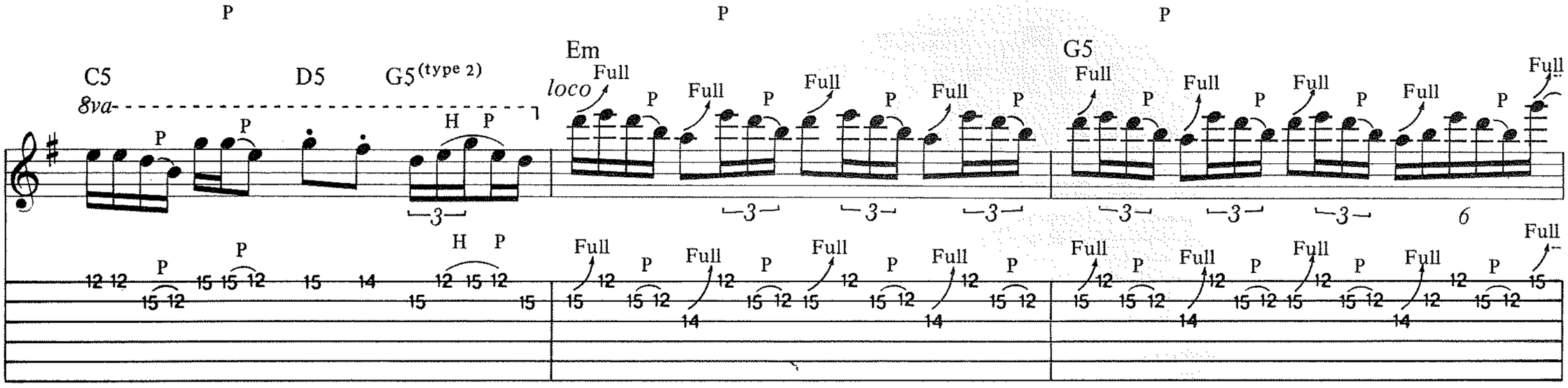
E D E

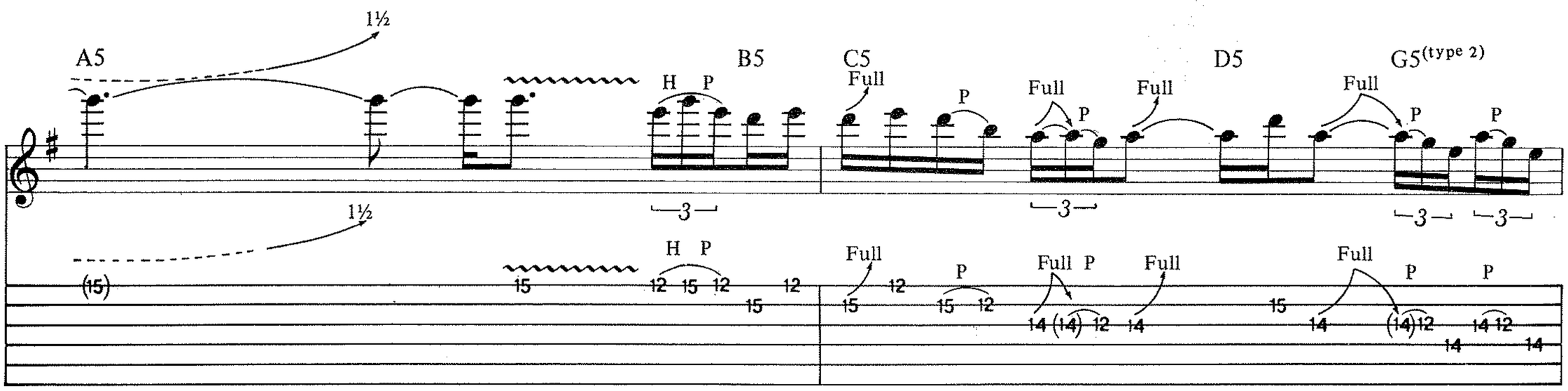
P.M. P.M. sl. sl.

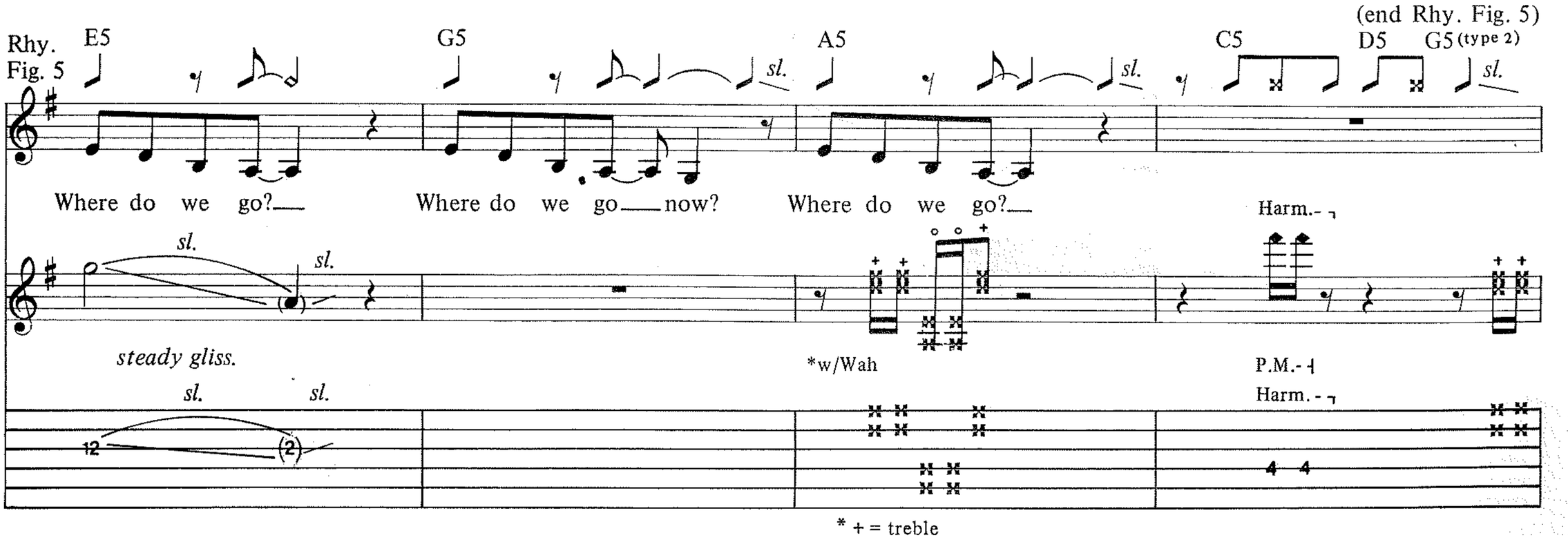
P.M. P.M. P.M. P.M.


G5
A5
B5
C5
D5
G5 (type 2)
1/2
P
Full
hold bend


Em
G5
A5
B5
1/4
H P
P


C5
D5
G5 (type 2)
8va
Em
G5
loco
Full
P
H P


A5
B5
C5
D5
G5 (type 2)
1½
H P
Full
P


Rhy. Fig. 5
E5
G5
A5
C5
D5
G5 (type 2)
(end Rhy. Fig. 5)
sl.
Where do we go?
Where do we go now?
Where do we go?
steady gliss.
*w/Wah
Harm.
P.M.
* + = treble
o = bass

w/Rhy. Fig. 5 *(2 times)*

E5 G5 A5 C5 D5 G5(type 2)

Where do we go? Where do we go now? Where do we go?

H Harm.

H P.M. Harm.

E5 G5 A5

Where do we go? *(whispered) Sweet Child!* Where do we go now?

P P P P *sl.*

P

E5 G5

C5 D5 G5(type 2) P.M. throughout

H P H P H

H P H P H

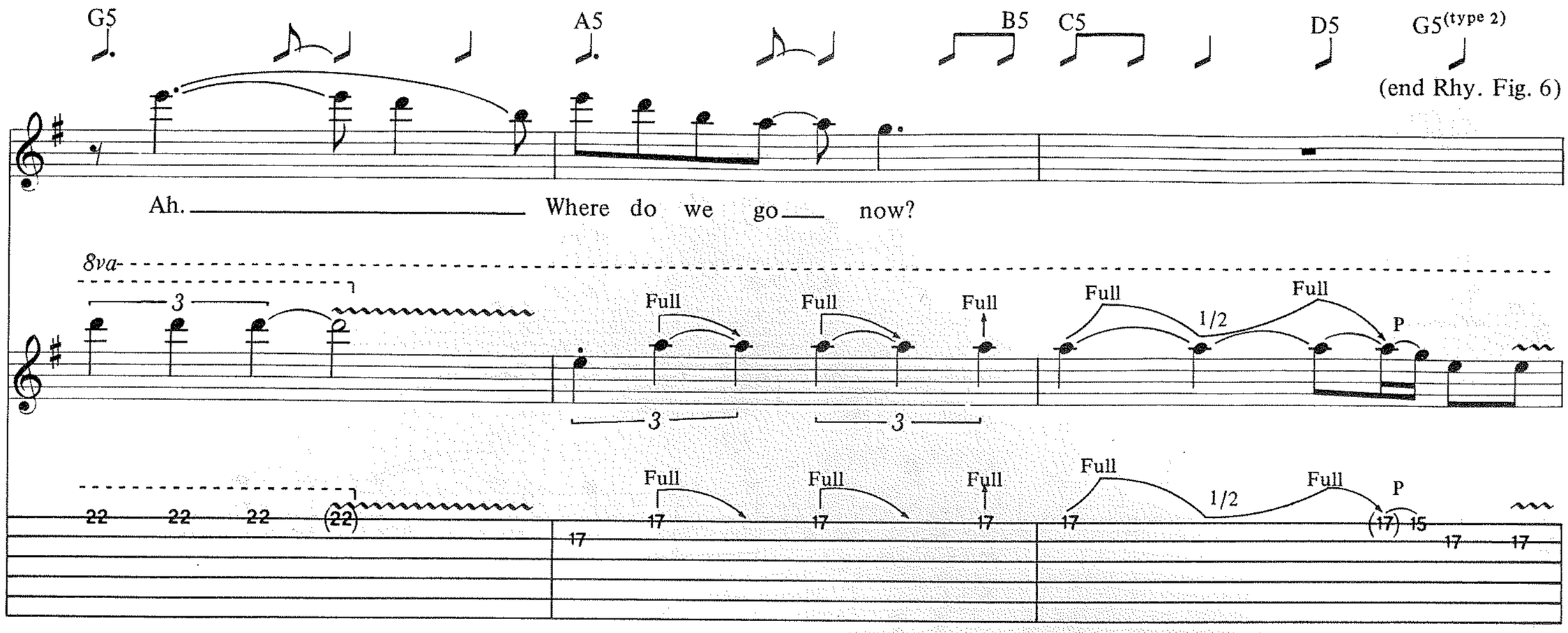
1/4 *sl.*

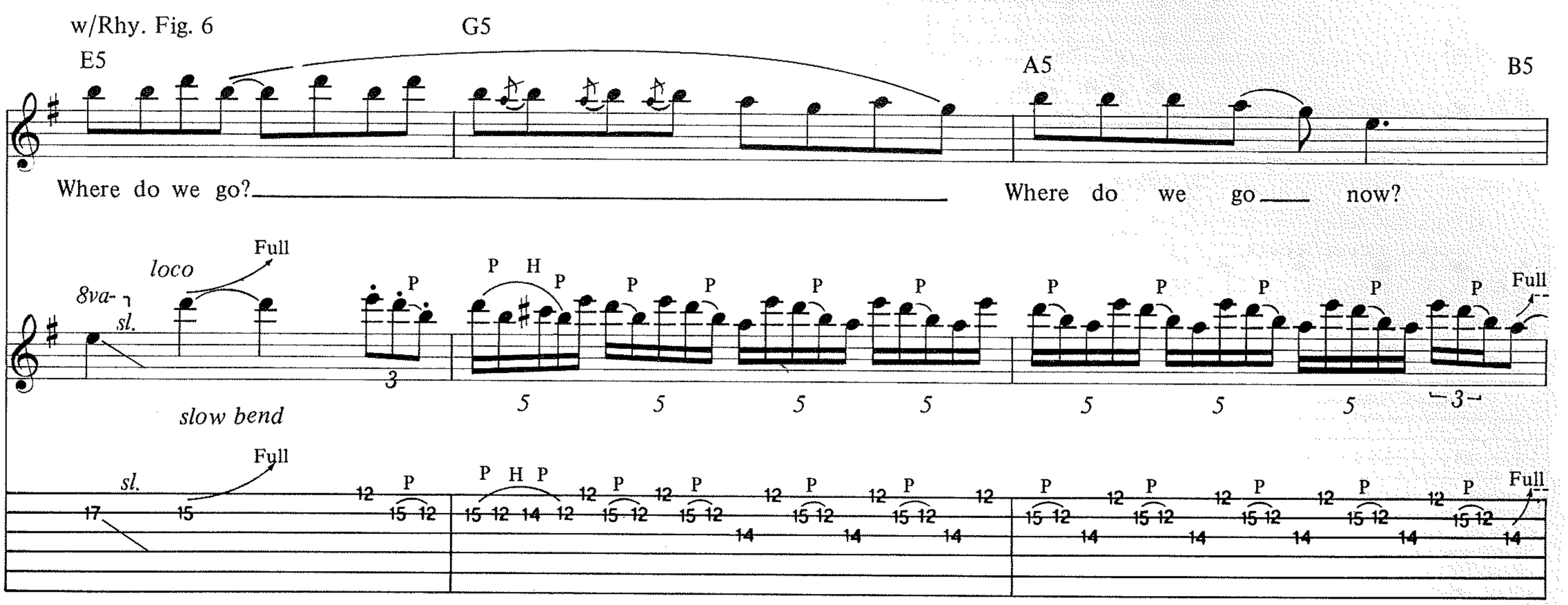
A5 C5 D5 G5(type 2) Rhy. Fig. 6 E5 ⑥ open 2fr. E F♯

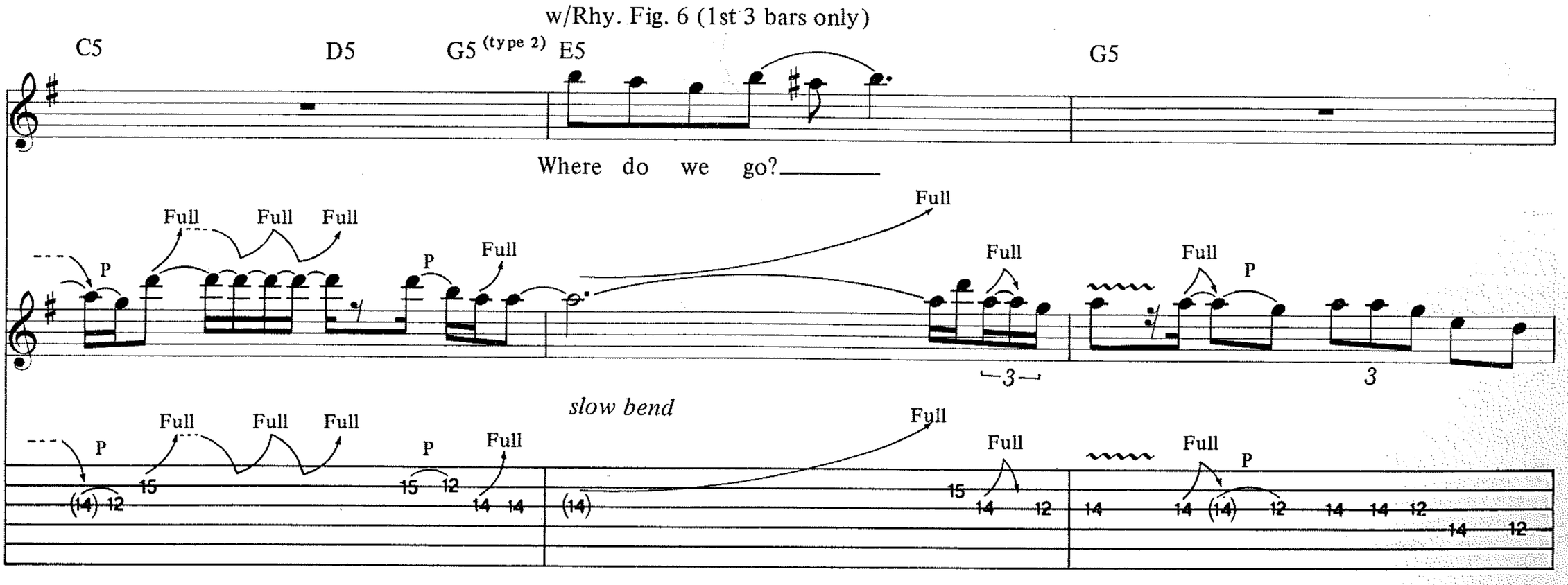
Where do we go now, now? Where do we go?

8va Full

Full Full *sl.* *sl.* *sl.* Full


G5
A5
B5
C5
D5
G5(type 2)
(end Rhy. Fig. 6)
Ah. Where do we go now?
8va
Full
1/2
P
22 22 22 (22) 17 17 17 17 17 17 17 15 17 17


w/Rhy. Fig. 6
G5
E5
A5
B5
Where do we go? Where do we go now?
loco
8va
sl.
Full
P H P
slow bend
5
3
sl. 17 15 12 15 12 14 12 14


w/Rhy. Fig. 6 (1st 3 bars only)
C5
D5
G5(type 2)
E5
G5
Where do we go?
Full
P
slow bend
3
(14) 12 15 15 12 14 14 (14) 15 14 12 14 14 (14) 12 14 14 12 14 12

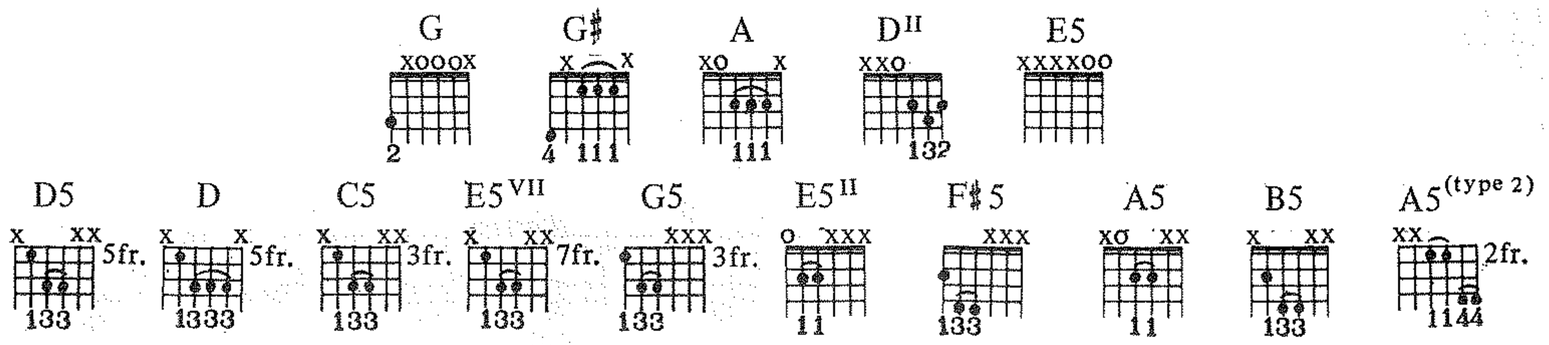


Additional Lyrics

2. She's got eyes of the bluest skies, as if they thought of rain.
I hate to look into those eyes and see an ounce of pain.
Her hair reminds me of a warm safe place where as a child I'd hide,
And pray for the thunder and the rain to quietly pass me by. *(To Chorus)*

YOU'RE CRAZY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler



Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

w/Riff A (enter 3rd time)

Very fast Rock ♩= 242

Intro (Hi-hat) Gtr. II Gtr. I *f*

G G♯ G A G A G A D II

Rhy. Fig. 1

Rhy. Fig. 1A

1/2 P

⑥3fr. ⑥open *Play 4 times*

G A G A G A G 1/2 E E5

(end Rhy. Fig. 1)

1st, 2nd, 3rd Verses
w/Rhy. Figs. 1 & 1A (both 2 times)

P.M. (A5) D

(4th time:) 1. I been look - in' for a train,
2.3. *See additional lyrics*

(end Rhy. Fig. 1A)

(A5) (G5) E (A5) D

look - in' for a heart, look - in' for a lov - er in a world

Riff A H Full Full Full sl.

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(A5) (G5) E (Both gtrs.) D5 D P.M. D5 D P.M.

___ that's much too dark. ___ You don't ___ want my

D5 D P.M. D5 C5 P.M. w/Rhy. Figs. 1 & 1A (A5) D

love, ___ you want sat - is - fac - tion. Ooh ___

(A5) (G5) E (Both gtrs.) D5 D P.M. D5 D P.M.

yeah. ___ You don't ___ need my

1. ⑤7fr. D5 D P.M. D5 E5 VII E P.M.

love, ___ you got - ta find your - self an - oth - er

⑤5fr. D5 D P.M. C5 G5 w/Rhy. Figs. 1 & 1A (both 2 times) & Riff A (A5) 7

piece of the ac - tion. ___ Yeah. ___

2. Half time (♩ = 121) N.C. (C5) Chorus (A5) E5 E♭5 D5

find your - self an - oth - er piece of the ac - tion, 'cause you're cra - zy!

1/2 1/2 1/2 1/2

N.C. (C5) (A5) E5 E♭5 D5 N.C. (C5)

You're fuck - in' cra - zy! Ya know_ you're

Rhy. Fig. 2 1/2 1/2 P.M. (end Rhy. Fig. 2)

To Coda

(A5) E5 E♭5 D5 N.C. (C5) (A5) E5 E♭5

cra - zy! I said you're cra - zy!

1/2 1/2 1/2 1/2

Double time (♩ = 242)

Gtr. II Gtr. I D^II E5^II G5 F♯5

sl. sl.

E5^II E5^VII E5^II E5^VII E5^II A5 C5 B5

sl. sl.

P.M. P.M. P.M.

1.2. A5 A5 (type 2) A5 A5 (type 2) A5 E5^II G5 F♯5

P.M. P.M. P.M.

3. Half time A5 (♩ = 121) ⑥3fr. G 2fr. F♯ 1fr. F (Both E5^II gtrs.)

mf

P.M. P.M.

mf

Double time (♩ = 242)
Guitar solo

Rhy. Fig. 3

A5 B5 A5 B5 A5 B5 A5 E5^II A5 B5 A5 B5 A5 B5

f Full Full Full Full 1/2 Full Full P

slow bend

A5 F♯5

(end Rhy. Fig. 3) w/Rhy. Fig. 3 *(3 times)*

(B5) H E5 H

P.M. P.M.

(B5) (B5) *8va*

Full P P Full P A5 F♯5 Full Full

3 *hold bend*

E5 (B5) A5 F♯5

8va Full Full *sl.*

Full Full *sl.*

D.S. (take 2nd ending) al Coda

(B5) A5 F♯5

loco Full Full Full E5 Full (B5) A.H. Full

(8va)

P P

P.M.

Full Full Full Full A.H.

Coda w/Rhy. Fig. 2 *(4½ times)*

(A5) E5 E♭5 D5 w/Riff B *(4 times)*

cra - zy!_____ Ooh,_ you're cra - zy!___ Ah!

(C5) (A5) E5 E♭5 D5 (C5)

Ah! Ah! You know_ you're cray - ay - ay - ay - ay - zy!___ Well_ you're

(A5) E5 E♭5 D5 (C5) (A5) E5 E♭5 D5

cra - zy!_____ You know_ you're cra - zy!

D5 A5 G5 C5 A5

Oh!_____ You know_ you are!_ Bring it down. You're fuck - in' cra - zy!

Full Full *sl.* Full Full *sl.* 1/2

Full Full *sl.* Full Full *sl.* P H 1/2

Riff B
(Two gtrs.)

*Both gtrs. bend

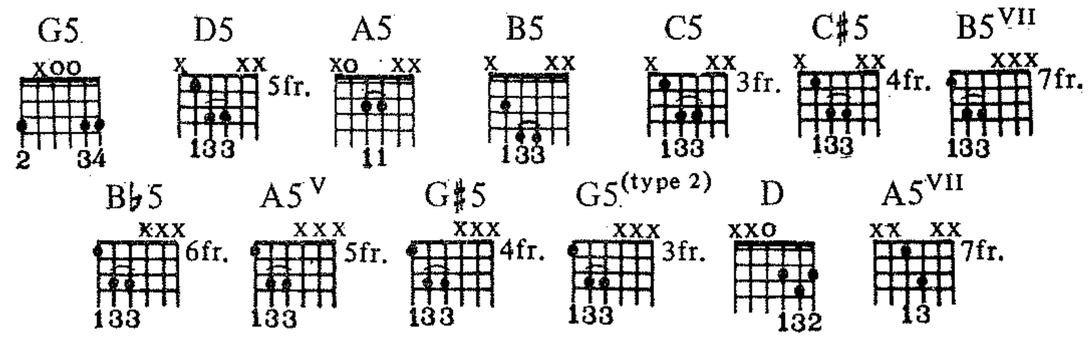
Additional Lyrics

2. Said where you goin'?
What you gonna do?
I been lookin' everywhere
I been lookin' for you.
You don't want my love, *(etc.)*

3. Say boy, where ya comin' from?
Where'd ya get that point of view?
When I was younger
Said I knew someone like you.
And they said you don't want my love, *(etc.)*

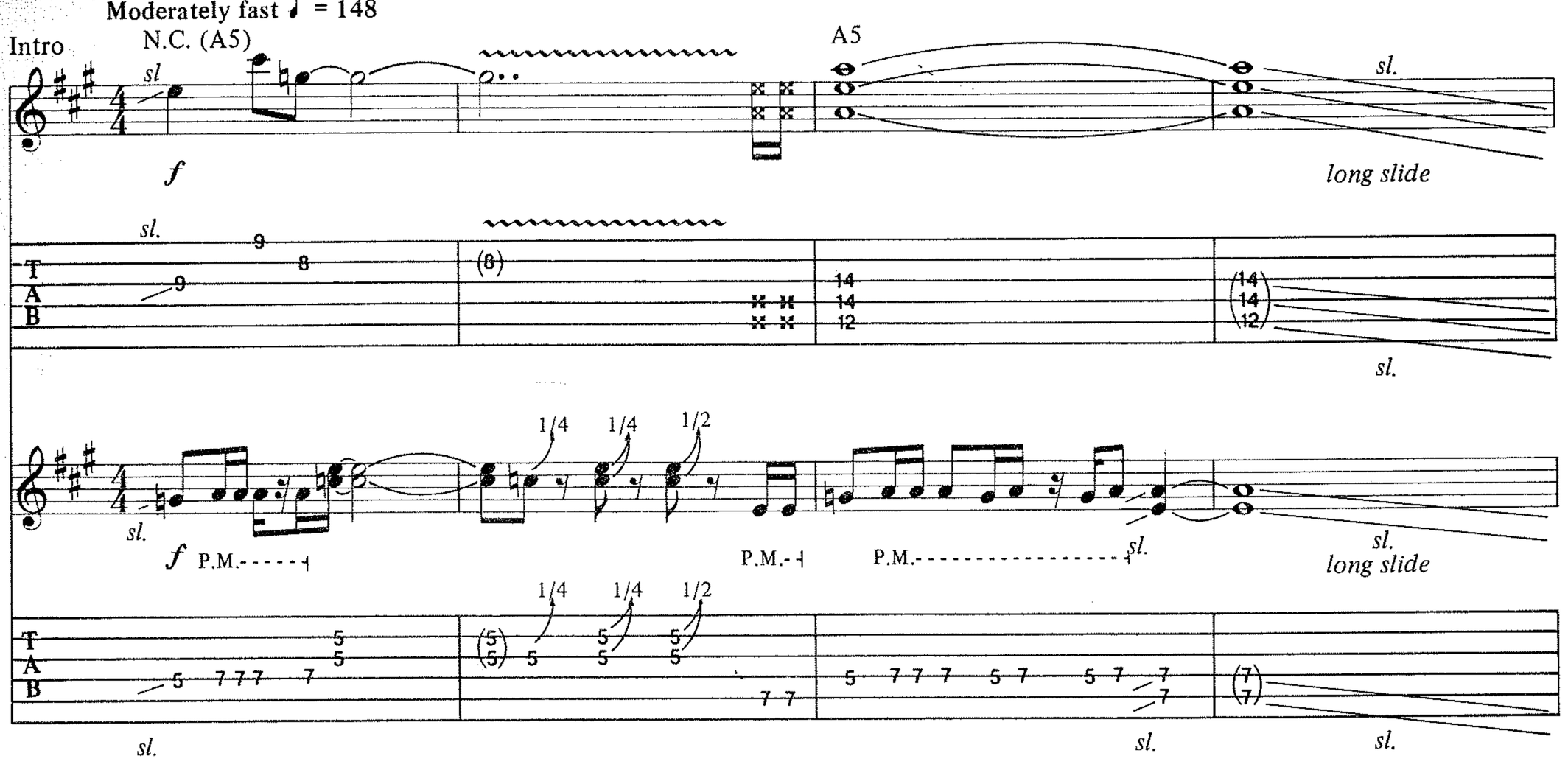
ANYTHING GOES

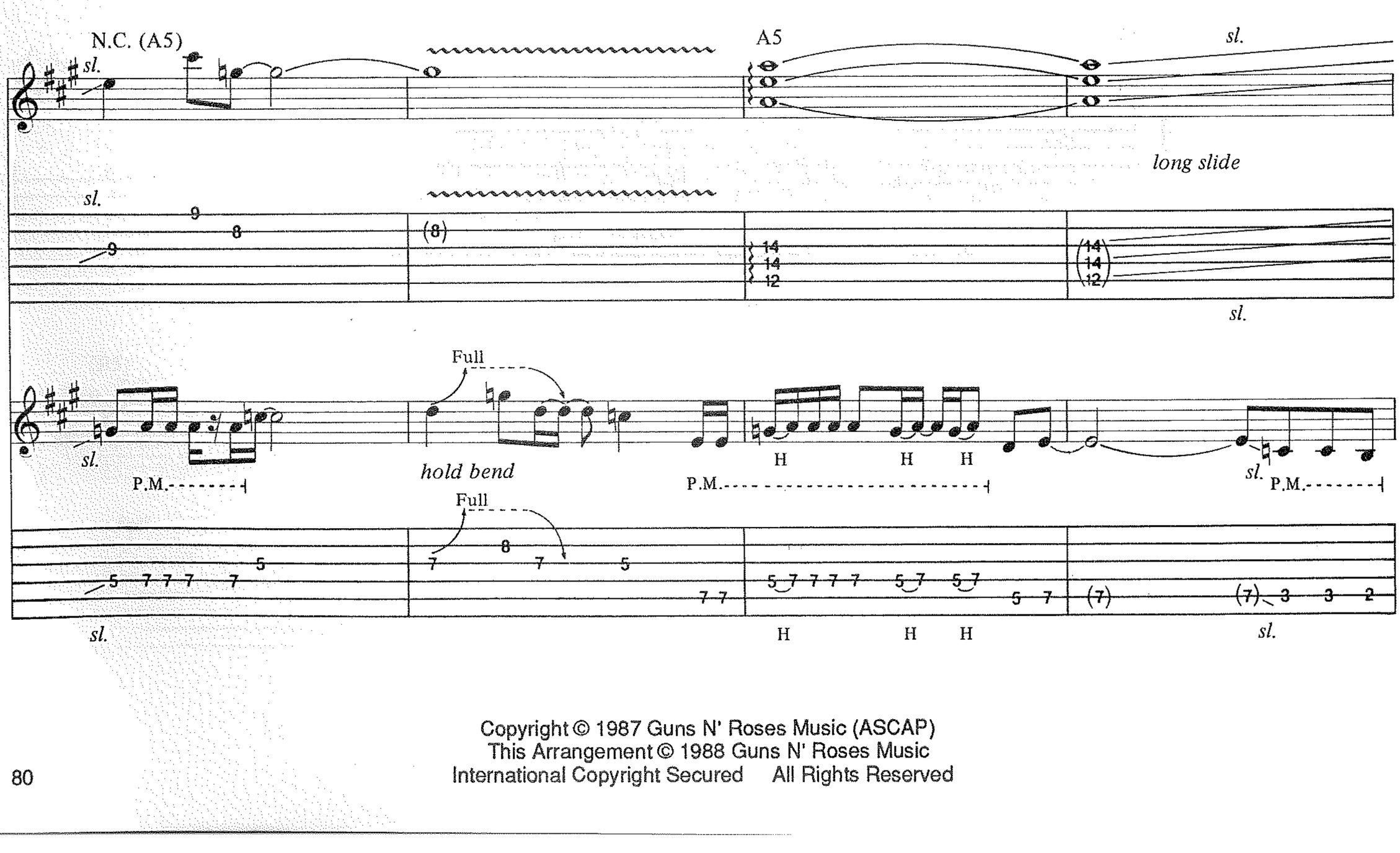
Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan,
Steven Adler and Chris Weber



Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately fast ♩ = 148





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D E D E D E

ev - er you_ may need._ If you got the mon - ey, hon - ey, we got your dis - ease. ___ In the jun -

(end Rhy. Fig. 1)

Harm.

sl. sl. sl.

(end Rhy. Fig. 1A)

Harm.

sl. sl. sl.

C C/B C/A C/G D D/C♯ D/B D/A E5

gle. Wel - come to the jun - gle. Watch it bring you to your sha na na na na na na na na na na na

(Ah, ___ Ah.) ___

Rhy. Fig. 2
(Both gtrs.)

Let ring- Let ring- P.M. sl.

sl.

knees, knees._ Uh, ah. I wan - na watch you_ bleed.

(end Rhy. Fig. 2)

sl. sl. sl.


G♯5
A5
G5
P.M.
Rhy. Fig. 1
H
P.M.
A5
F♯5
A5
F5
pick slide
(end Rhy. Fig. 1)
sl.
*When Rhy. Fig. 1 is repeated, omit final tie.
w/Rhy. Fig. 1
N.C. (A5)
w/Talk box
N.C.(A5)
(Both gtrs.)
A.H.
(8va)
1/4
A.H. pitch: G

1st, 2nd Verses

E5 B5 C♯5 E5 D5 C♯5 E5 B5 C♯5 E5 D5 A5

1. I been think-in' 'bout, think-in' 'bout sex! Al-ways hun-gry for some - thin' that I have-n't had yet.
2. *See additional lyrics*

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

sl. *sl.* *sl.* *sl.*

w/Rhy. Fig. 2

E5 B5 C♯5 E5 D5 C♯5 E5 B5 C♯5 E5

Well may - be, ba - by, you got some-thin' to lose. Well, I got some-thin', I got

Chorus

F5 F♯5 G5 D5

some-thin' for you. My way, your way, an - y - thing goes to - night!

A5 ⑤open A 3fr. C 1/4 open A 3fr. C 1/4 open A G5

My way, your way,

1. D5 N.C.

an - y - thing goes to-. . .

2. D5 A5

an - y - thing goes to - ni - i - i - i - i - i - ye - yeah, yeah.

G5 D5

My way, your way, an - y - thing goes to - night!

w/Fill 1

N.C. (A)

G5 D5

My way, your way, an - y - thing goes to - night,

1/2 1/2

1/2 1/2

w/Rhy. Fill 1

B5

B5 C5 C♯5 D5 *sl.*

1/2 1/2

1/2 1/2

w/Talk box

sl.

sl.

Fill 1

Rhy. Fill 1

P.M.

sl. *sl.*

sl. *sl.*

Guitar solo
w/Rhy. Fig. 3

E5 D5/E E5 D5/E

yeah.

Gtr. II

1/2 Full sl. P P.M.

Gtr. I (w/Talk box)

8va

H

loco

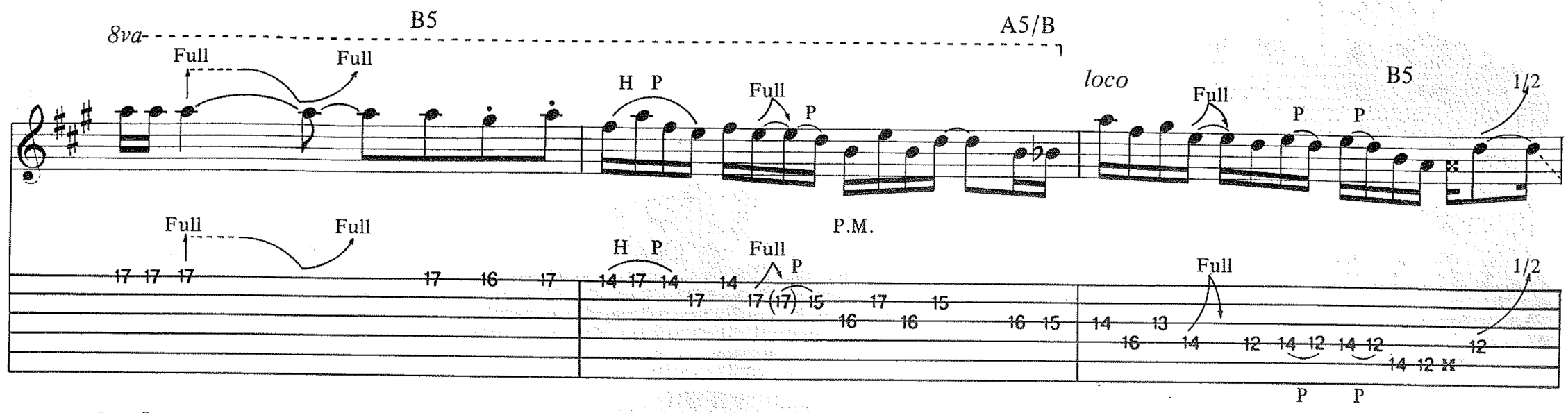
D5/E E5 B5 A5/B

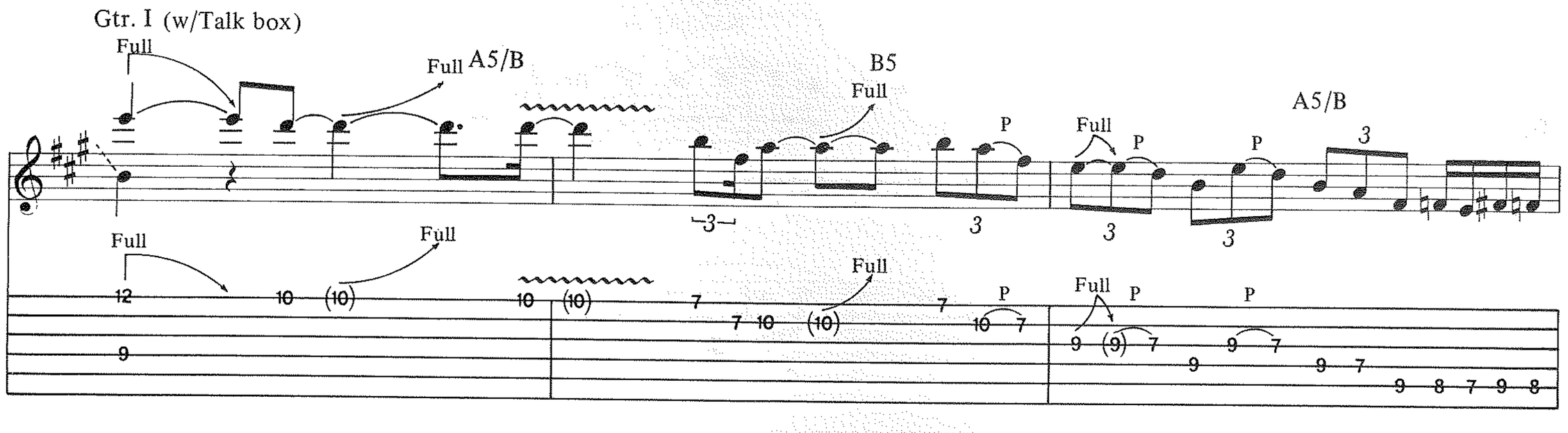
Rhy. Fig. 3

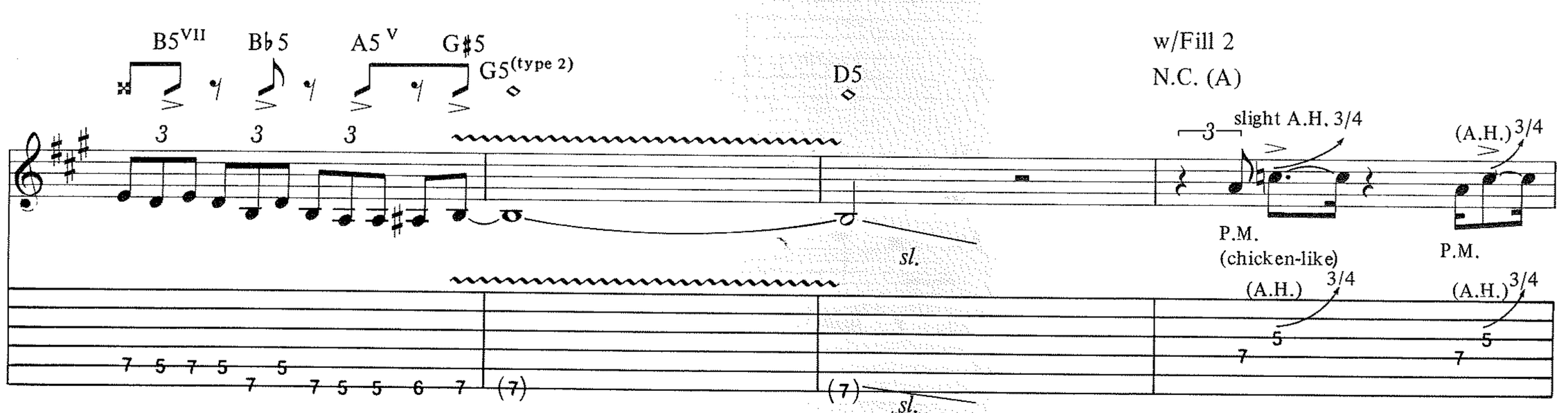
1.2.

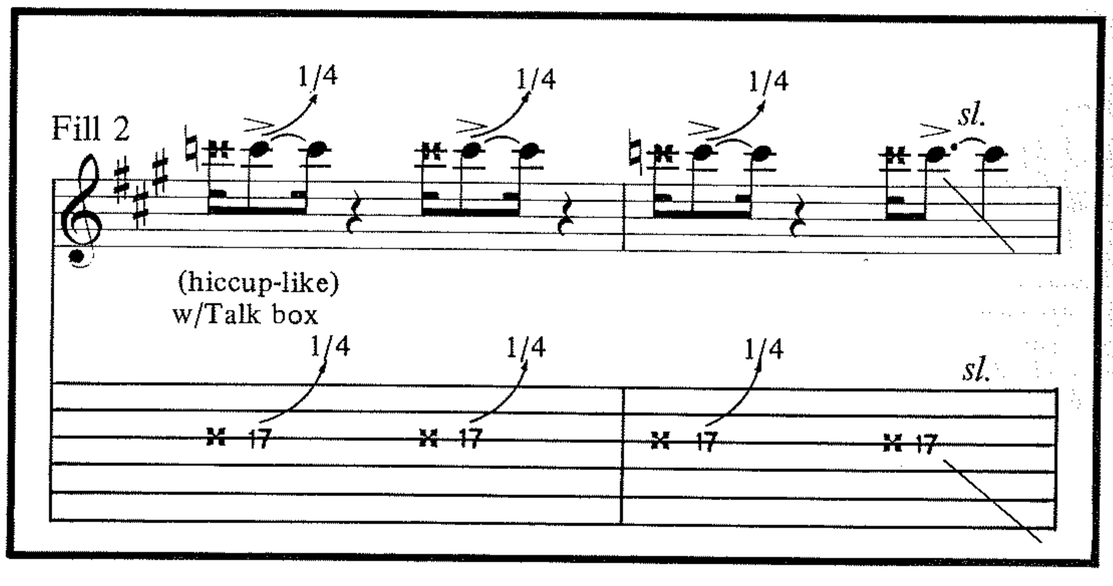
3.

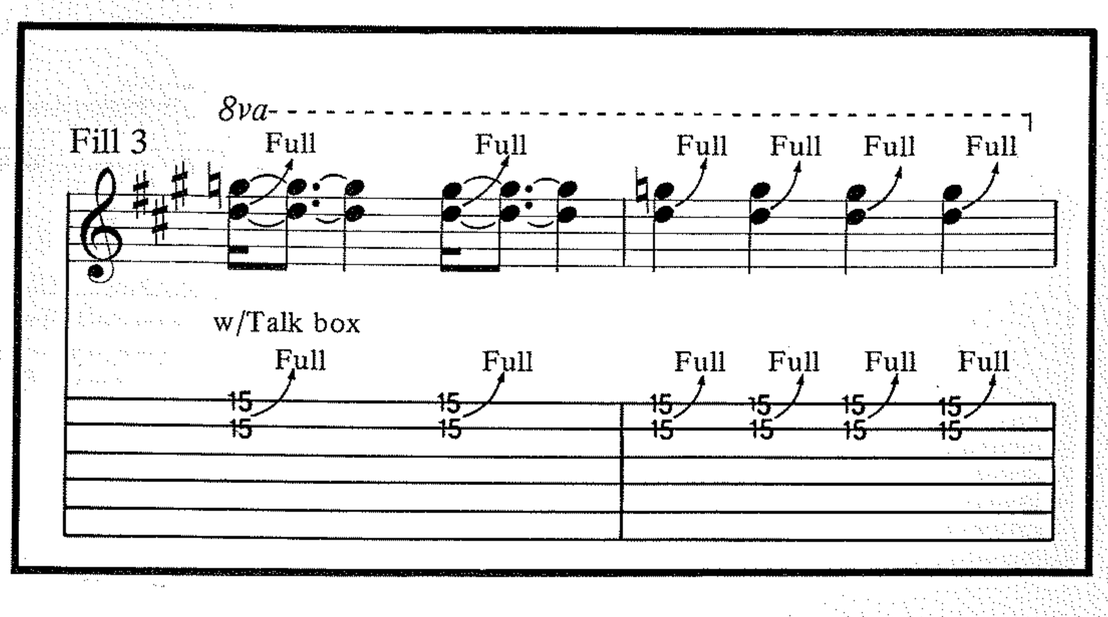
Play 3 times


8va
B5
A5/B
Full
Full
H P
Full
P
loco
Full
P
P
B5
1/2
P.M.
Full
Full
H P
Full
P
Full
1/2
P P


Gtr. I (w/Talk box)
Full
Full
A5/B
B5
Full
P
Full
P
P
A5/B
3
Full
Full
Full
P
Full
P
P


B5VII
B♭5
AV
G♯5
G5(type 2)
D5
w/Fill 2
N.C. (A)
3
slight A.H. 3/4
(A.H.) 3/4
sl.
P.M.
(chicken-like)
P.M.
(A.H.) 3/4
(A.H.) 3/4
(7)
sl.
w/Fill 3
A5
G5
D
(A.H.) 3/4
P.M.
(A.H.) 3/4
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full


Fill 2
1/4
1/4
1/4
sl.
(hiccup-like)
w/Talk box
1/4
1/4
1/4
sl.


Fill 3
8va
Full
Full
Full
Full
Full
Full
w/Talk box
Full
Full
Full
Full
Full
Full

Chorus

G5 D A5 ⑤open 3fr. open 3fr. open

A C 1/4 A C 1/4 A

My_ way, your_ way,_ an - y - thing goes to - night.___

G5 D A5

My way, your way, an - y - thing goes to - night.___ Whoa_ yeah!___

G5 D w/Fill 1 N.C. (A)

My way, your way, an - y - thing goes to - ni - i - i - i - i - i - yeah.__

1/2 1/2

1/2 1/2

0 0 3 4 2 2 4 4 (4) 0 4 2 2 3 4

⑤3fr.

G5 D C 1/2 A5 steady gliss.

My way, your way, an - y - thing goes to-... Al - ⑥3fr. 1/2

⑥14fr. G5 D5 G

F♯ sl.

right! My way, your way, an - y - thing goes to - night!___

Slightly faster ♩ = 156 Triplet feel (♫ = ♪³♪)

w/Riff A *(8 times)*

A5 A5

To - night!___

Riff A

0 0 7 6 0 6 0 5 0 5 4 0 3 2

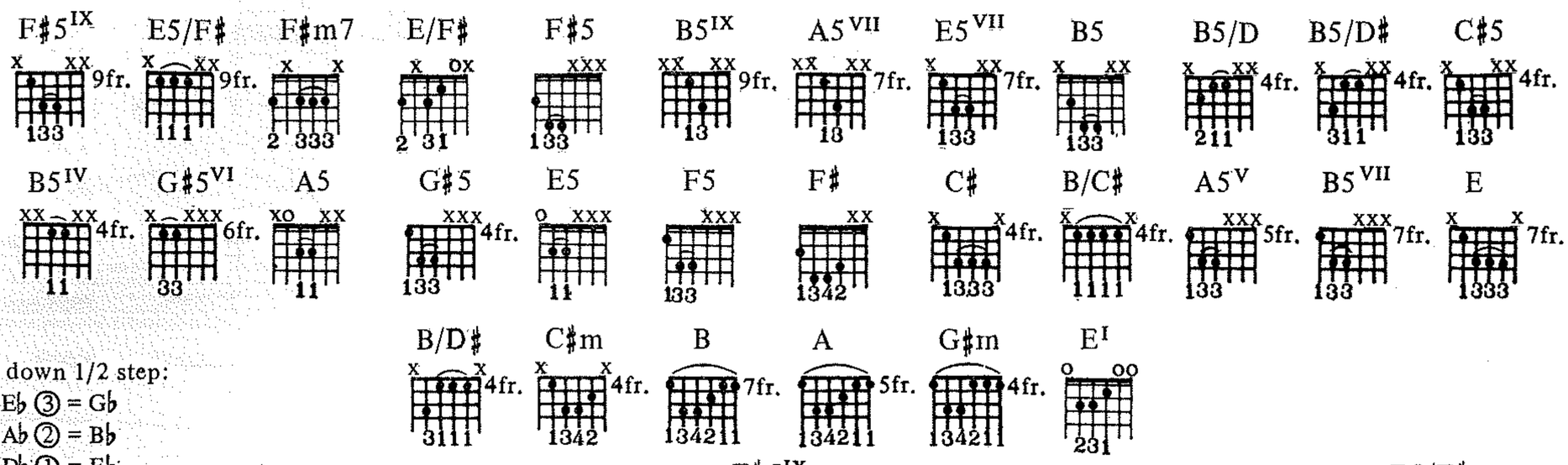


Additional Lyrics

2. Panties 'round your knees with your ass in debris,
Doin' dat grind with a push and squeeze.
Tied up, tied down, up against the wall.
Be my rubbermade baby an' we can do it all. *(To Chorus)*

ROCKET QUEEN

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 112

Intro (Drums)

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1st, 2nd Verses

F♯5 IX

B5 IX A5 VII

1. If I say I don't need an - y - one, I can say these things to you. 'Cause
2. I've seen ev - 'ry-thing i - mag - 'na - ble pass be - fore these eyes. I've had

Full Full Full

P.M. H P P P

Full Full P Full P

sl. sl. sl.

0 0 2 2 0 1 2 0

H

E5 VII

F♯5 IX

sl.

I can turn on an - y - one just like I turned on you. I've got a
ev - 'ry-thing that's tan - gi - ble; hon - ey, you'd be sur - prised. I'm a

1/2 1/2 1/2 1/4

P P H

1/2 1/2 1/2 hold bend 1/4

P P

4 4 (4) 2 2 4 2 3 4 * 4 4 4 2 2 4 2 3

H *Bend B stg. along with G stg.

B5 H

B/D B/D♯

tongue like a ra - zor, a sweet switch - blade knife. And
sex - u - al in - nu - en - do in this burned - out par - a - dise. If you

1/2 1/4 1/2 1/4 sl.

hold bend 1/2 1/4 hold bend 1/2 1/4 sl.

4 4 4 6 6 6 4 * 4 4 6 6 6 4 4

C♯5

B5 IV G♯5 VI B5 IV G♯5 VI

E5 VII

B5 A5

P.M.

I can do you fa - vors, but then you'll do what - ev - er I like.
turn me on to an - y - thing, you bet - ter turn me on to - night.

Here I am

Full

hold bend Full

6 6 6 6 4 4 4 6 6 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4 2 2 0

Chorus

𝄋 Rhy. Fig. 1

F♯5 G♯5 E5

and you're a rock - et queen. I might

Rhy. Fig. 1A

sl. sl.

A5 B5 E5 (end Rhy. Fig. 1) F♯5 B5 A5

be a lit - tle young, but hon - ey, I ain't na - ive. Here I am,

(end Rhy. Fig. 1A)

P.M. P.M. sl. sl.

w/Rhy. Figs. 1 & 1A

F♯5 G♯5 E5 A5 B5 E5

and you're a rock - et queen, oh yeah. I might be too much, but hon - ey, you're a bit ob -

F♯5 E5 F5 *3rd time to Coda*

scene.

sl. sl. sl. sl.

Guitar solo

w/Riff A *(4 times)* w/Riff A *(11 times)*

N.C. (F♯5) N.C. (F♯5)

Slide gtr.

steady gliss.

2nd Verse
w/Rhy. Figs. 1 & 1A

A5

Wel - come to the jun - gle, we take it day— by day.—

If you want it, you're gon - na bleed,— but it's the price— you pay.— And you're a

E D E D E D E

ver - y sex - y girl— who's ver - y hard— to please. You can taste the bright— lights, but you

w/Rhy. Fig. 2 (1st 5 bars only)

C C/B C/A C/G D D/C♯ D/B D/A

D E

won't get them for free.— In the jun - gle. Wel - come to the jun - gle. Feel— my,

(Ah,— ah.)—

w/Fill 1

E5 B5

my, my, my ser - pen - tine.— Uh, ah.— I wan - na hear you— scream!

Guitar solo I (w/ad lib vocals)

Gtr. I E

sl. *sl.* P.M.

Gtr. II

sl. *sl.* *sl.* *sl.* P *sl.*

Fill 1
Gtr. II

sl. *sl.* *sl.* *sl.*

8va

w/Riff B

8va

loco

w/Riff A1

3

N.C. (A5)

8va

steady gliss.

(B5)

(end slide solo)

8va

w/Riff C

N.C. (C♯5)

loco

steady gliss.

*Slide bar off neck and back.

Riff A1

Riff B

P.M.

Riff C

Play 3 times

D.S. al Coda

B5 A5

Here I am,

sl.

sl.

Coda

F♯

mf

P.M.

mf P.M.

E5 VII B5 C♯5 C♯ B/C♯ C♯ E5 VII A5 V A♯ B5 VII

⑥6fr.

Rhy. Fig. 2

f

sl.

f P.M.

H

P.M.

(end Rhy. Fig. 2)

w/Rhy. Fig. 2

E5 B5 C♯5 C♯ B/C♯ C♯

1/2 Full Full 1/2

Full

1/2 Full Full 1/2 P.M.

sl.

E5 A5 B5

Full

1. 2.

⑤7fr.④9fr.③9fr.

E B E B5 C♯5 ⑤7fr.④9fr.③9fr. E B E A5 V B5 VII

Rhy. Fig. 3

mf

I see you_ stand - in', stand - in' on_ your own._____

Rhy. Fig. 3A

Let ring - - - - - - - - - Let ring - - - *sim.*

mf

⑤7fr.④9fr.③9fr. E B E B5 C♯5 ⑤7fr.④9fr.③9fr. E B E F♯5 B5

(end Rhy. Fig. 3)

It's such a lone - ly place for_ you,_ for you to be._____

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A

E5 B5 C♯5 E5 A5 B5

If you_ need a shoul - der, or if you need a friend._____

E5 B5 C♯5 E5 F♯5 B5

I'll_ be here_ stand - in' un - til_ the bit - ter_ end._____

(end Rhy. Fig.4)

Rhy. Fig. 4

E5 B5 C♯5 C♯ B/C♯ C♯ E5 ⑥6fr. A5 V A♯ B5 VII

sl. *sl.*

f

No one_ needs the sor - row. No one_ needs the pain._____

w/Rhy. Fig. 4 *(3 times)*

E5 B5 C♯5 C♯ B/C♯ C♯ E5 A5 B5

I hate to see_ you walk - in' out_ there, out in the rain._____

E5 B5 C♯5 C♯ B/C♯ C♯ E5 A5 B5

So don't chas - tise me or think I, I mean you harm.

E5 B5 C♯5 C♯ B/C♯ C♯ E5 A5 B5

Of those that take you, leave you strung out much too far. Ba - by,

Outro

E5 B5 C♯5 E5 ⑥6fr. A♭V A♯ B5VII

Rhy. Fig. 5 *sl.* *sl.*

yeah. Woh oh oh oh oh oh oh oh.

Full Full P Full *sl. sl.* H Full P Full Full

(end Rhy. Fig. 5)

w/Rhy. Fig. 5 *(3 times)*

E5 B5 C♯5

No no no no no no no no no no no no no no no no no oh oh woh oh oh oh

H P.M. Full Full Full Full

E5 A5 B5 E5 B5 C♯5

woh oh oh oh. Ba - by, yeah!

8va

1/2 1/2 1/2 Full Full P Full Full Full P Full

8va- loco P P P E5 Full Full P A5 Full B5 Full

8va- Full Full P sl. loco sl. E5 H P P B5 H P C♯5 Full Full P sl. sl. H P P H P

H P H P P P H P P P P P H H H H sl. Full H P P H A5 B5 H P H P P P H P P P P H H H H sl. H P P H Full

E B/D♯ C♯m

Don't ev - er leave me.

1/2 1/2

E B/D♯ B5 E B/D♯ C♯m B A

Say you'll al - ways be there. All I ev - er want - ed was for you

G♯m Free time E5 E^I E5^VII sl.

rit.

to know that I care.

GUNS N' ROSES

APPETITE FOR DESTRUCTION

WELCOME TO THE JUNGLE

IT'S SO EASY

NIGHTRAIN

OUTTA GET ME

MR. BROWNSTONE

PARADISE CITY

MY MICHELLE

THINK ABOUT YOU

SWEET CHILD O' MINE

YOU'RE CRAZY

ANYTHING GOES

ROCKET QUEEN

[redacted]

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